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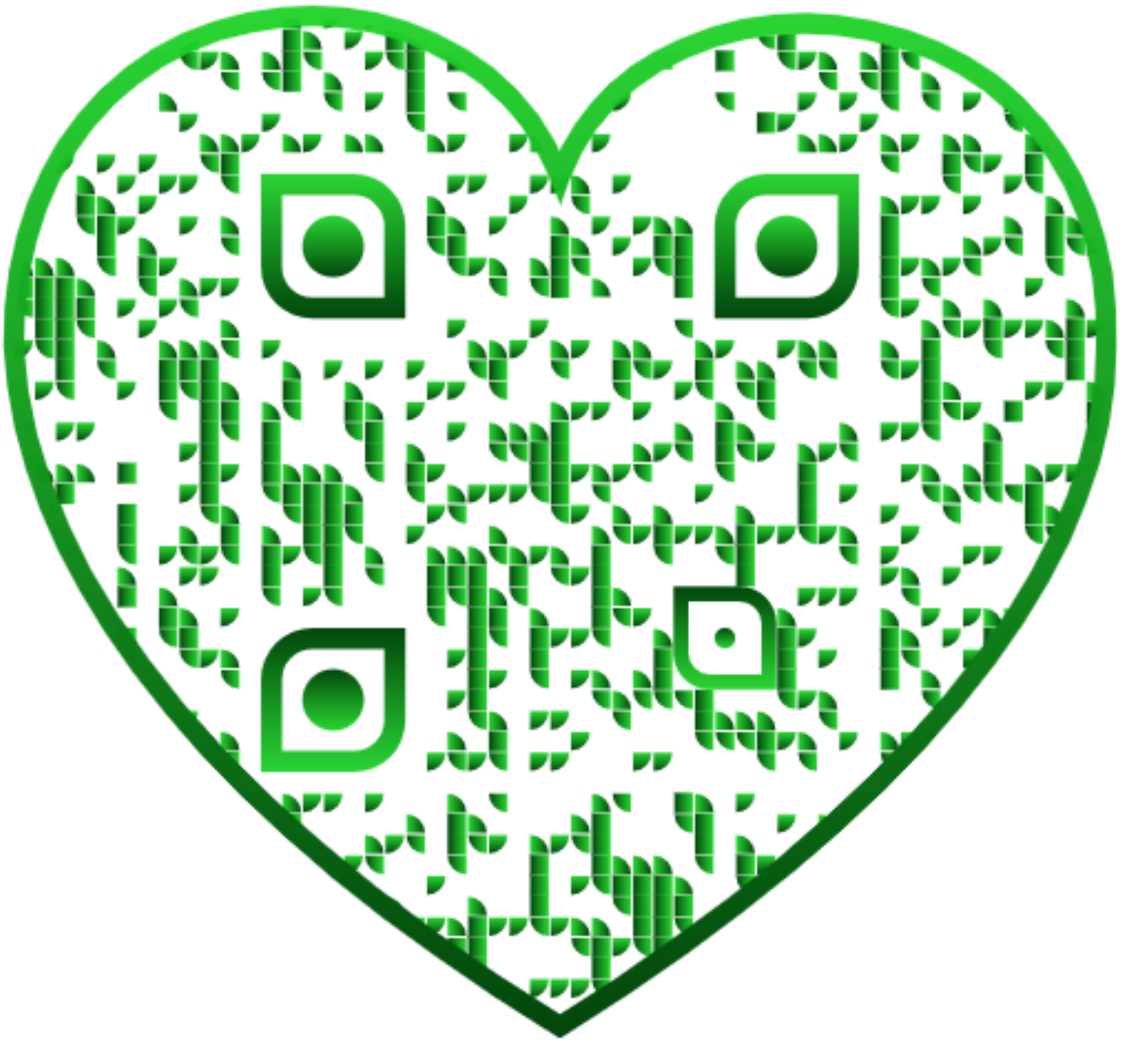

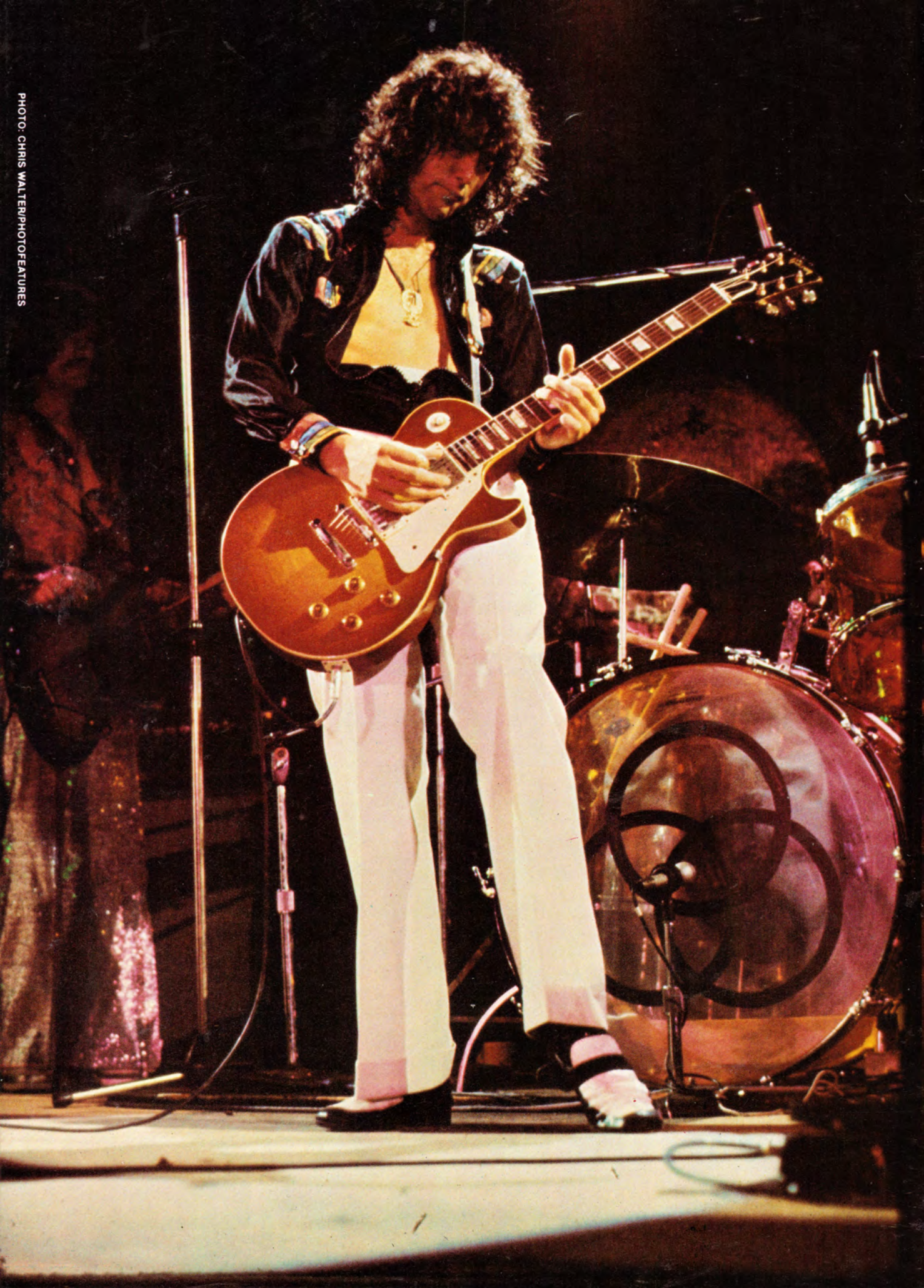

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ZEP COLLECTIBLES

What Zeppelin fanatic wouldn't be proud to wear a "Swan Song" logo chain around his or her neck, or an authentic 1970 backstage patch on his or her jeans? Rock 'n' roll collectibles are big business these days, and there's plenty of paraphernalia to go around. Kiss, the Beatles and Elvis Presley lead the pack in generating creative merchandise, but the Mighty Zep isn't far behind. You can start your collection by plunking down a buck (the asking price for most pin-on buttons). Collectibles: courtesy Rainbow Rock, Brick, N.J.

PHOTO: KATHLEEN VOGLESONG

JIMMY PAGE
PHOTO: CHRIS WALTER/PHOTOFEATURES

METAL MUSCLE®

ALL PHOTOS BY BOB LEAFE

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333773 CAPITOL — IRON MAIDEN — POWERSLAVE

347229 ENIGMA — POISON — LOOK WHAT THE CAT DRAGGED IN

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355636† 395632 CBS ASSOC. — OZZY OSBOURNE — RANDY RHOADS TRIBUTE

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354084 ATLANTIC — RAVEN — LIFE'S A BITCH

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357160 AL/MEGAFORCE WW — ACE FREHLEY — FREHLEY'S COMET

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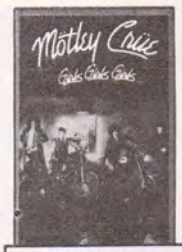

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294652† 394650 WARNER BROS. — DEEP PURPLE — MADE IN JAPAN

262311 392316 A&M — PETER FRAMPTON — FRAMPTON COMES ALIVE!

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351718 ELEKTRA — GEORGIA SATELLITES

360115 COLUMBIA — BRUCE SPRINGSTEEN — TUNNEL OF LOVE

362228 COLUMBIA — GEORGE MICHAEL — FAITH

362343 MOTOWN — STEVIE WONDER — CHARACTERS

292326 EPIC — CHEAP TRICK — AT BUDOKAN

347039 CHRYSALIS — BILLY IDOL — WHIPLASH SMILE

301200† 391201 EPIC — THE CLASH — LONDON CALLING

349571 MCA — BOSTON — THIRD STAGE

364075 I.R.S. — THE ALARM — EYE OF THE HURRICANE

363432 DEF JAM/COLUMBIA — LESS THAN ZERO — ORIGINAL MOTION PICTURE SOUNDTRACK

327742 CBS ASSOC. — THE BEST OF — KANSAS®

313031 ATLANTIC — CLASSIC YES

291864† 391862 ATLANTIC — WOODSTOCK — ORIGINAL SOUNDTRACK

357616† 397612 ELEKTRA — THE BEST OF — THE DOORS

363853 MCA — TRIUMPH — SURVEILLANCE

361303 MCA — LYNYRD SKYNYRD BAND — LEGEND

908049† 398040 FANTASY — CREEDENCE CLEARWATER REVIVAL CHRONICLE — 20 Greatest Hits

340315 CHRYSALIS — JETHRO TULL — ORIGINAL MASTERS

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351692 DEF JAM — BEASTIE BOYS — LICENSED TO ILL

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279133 EPIC — MEAT LOAF — BAT OUT OF HELL

356378 DEF JAM — L.L. COOL J — BIGGER AND DEFFER

328435 WARNER BROS. — PRINCE — "PURPLE RAIN"

365502. George Thorogood And The Destroyers—Born to Be Bad. *Title cut;* others. (EMI-Manhattan)

362525 ISLAND — STEVE WINWOOD — CHRONICLES

361139 I.R.S. — R.E.M. — DOCUMENT

257279 COLUMBIA — BRUCE SPRINGSTEEN — BORN TO RUN

360040 CHRYSALIS — JETHRO TULL — THE CREST OF A KNAVE

359901 COLUMBIA — MICK JAGGER — PRIMITIVE COOL

357384† 397380 A&M — SIMPLE MINDS — IN THE CITY OF LIGHT

353946 A&M — BRYAN ADAMS — INTO THE FIRE

343657† 393652 CHESS — CHUCK BERRY — GREAT TWENTY-EIGHT

362954 COLUMBIA — IGGY & THE STOOGES — RAW POWER

337659 ISLAND — U2 — THE UNFORGETTABLE FIRE

340323 PORTRAIT — SADE — PROMISE

358887 WARNER BROS. — GRATEFUL DEAD — WORKINGMAN'S DEAD

329938 SIRE — TALKING HEADS — STOP MAKING SENSE

357467 GEFFEN — SAMMY HAGAR

357087 ARISTA — GRATEFUL DEAD — IN THE DARK

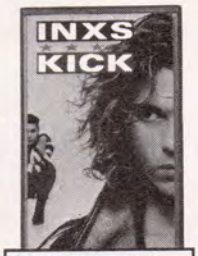
307447† 397448 MCA — LYNYRD SKYNYRD BAND — GOLD & PLATINUM

360974 A&M — SQUEEZE — BABYLON AND ON

362541 SIRE — PRETENDERS — THE SINGLES

336305 MCA — NIGHT RANGER — 7 WISHES

354449 ISLAND — U2 — THE JOSHUA TREE



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345777 GEFFEN — PETER GABRIEL — SO

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362657 SIRE — MADONNA — YOU CAN DANCE

340133 WARNER BROS. — THE BEST OF T. REX — T. REXTASY-1970-73

360081 CHRYSALIS — ICEHOUSE — MAN OF COLOURS

320705† 390708 CAPITOL — BOB SEGER — LIVE BULLET

337519 CAPITOL — HEART

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335844 OZZY OSBOURNE (CBS ASSOC.) ULTIMATE SIN

325738 RATT (ATLANTIC) OUT OF THE CELLAR

352732 TESLA (GEFFEN) MECHANICAL RESONANCE

330241 AC/DC (ATLANTIC) '74 JAILBREAK

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328245 QUIET RIOT (PASHA) CONDITION CRITICAL

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332957 VARIOUS ARTISTS (COLUMBIA) METALMANIA

345371 AC/DC (ATLANTIC) WHO MADE WHO

359471 WHITE LION (ATLANTIC) PRIDE

363770 WHITESNAKE (GEFFEN) TROUBLE

343582 VAN HALEN (WARNER BROS.) 5150

320861 ZEBRA (ATLANTIC)

324889 ACCEPT (PORTRAIT) BALLS TO THE WALL

340455 W.A.S.P. (CAPITOL) THE LAST COMMAND

328369 TWISTED SISTER (ATLANTIC) STAY HUNGRY

320853 DIO (WARNER BROS.) HOLY DIVER

320978 TWISTED SISTER (ATLANTIC) YOU CAN'T STOP ROCK 'N ROLL

351841 METAL CHURCH (ELEKTRA) THE DARK

318790† 398792 BLACK SABBATH (WARNER BROS.) LIVE EVIL

320176 KROKUS (ARISTA) HEADHUNTER

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361550 WHITESNAKE (GEFFEN) COME AN' GET IT

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359984. Guns N' Roses—Appetite for Destruction. *Welcome To The Jungle*; more! (Geffen)

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350025 ALICE COOPER (MCA) CONSTRICTOR

343434 RAVEN (ATLANTIC) THE PACK IS BACK

340752 ACCEPT (PORTRAIT) KAIZOKU-BAN

363788 WHITESNAKE (GEFFEN) LOVE HUNTER

330415 W.A.S.P. (CAPITOL)

352146 STRYPER (ENIGMA) SOLDIERS UNDER COMMAND

333369 RATT (TIME COAST)

291476 ALICE COOPER (WARNER BROS.) ALICE COOPER'S GREATEST HITS

357525 Y & T (GEFFEN) CONTAGIOUS

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Note: we reserve the right to reject any application or cancel any membership. Offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico: write for details of alternative offer. Canadian residents will be serviced from Toronto. Applicable sales tax added to all orders.

GOOD TIMES

LED ZEPPELIN

BAD TIMES

The history of Led Zeppelin is dotted with triumphs and tragedies. The music lives because Led Zeppelin's followers are a people unto themselves.

BY MARK VOGER

Led Zeppelin, man. Led f***in' Zeppelin. Now *that* was the band that really said it all.

Back in the '70s when the Zep was cuttin' albums and tourin' and generally being the center of the universe for a nation of high school burnouts, there were a lot of classic bands around. You had the Who with Moonie. You had a lot of bands you would die for. But the biggest, the spaciest, the hairiest, the rockin'-est ... that was definitely Led Zeppelin. They were THE band.

Picture pulling into a high school parking lot in ... oh, say ... 1975. The jocks and the eggheads would all be going to their classes like good little boys, but the freaks would all be hangin' out and catchin' butts. And outta somebody's Chevelle or Mustang or Roadrunner, through a stereo he paid out the a** for by washin' dishes or pumpin' gas, would be BLASTIN' "Kashmir" from *Physical Graffiti.* Don't ask me why "Kashmir" in particular ... that's just the song it would be. And all the dudes hanging around would be longhairs wearing rock t-shirts, and they'd all be nodding.

But the really weird part is those hippie holdovers of yesteryear are the yuppies of today. Can ya believe it? They're all married, drive cars that aren't ready to croak any minute, and own personal computers, wireless phones and CD players. Ah, but guess what they play on their CD's ...

I got news for you, buds. Rock'n'roll is no phase yer goin' through. If you dig it now (and who in their right mind would cop an all-Led Zep mag if they didn't dig rock'n'roll?), yer gonna dig it 'til the day you kick.

Jimmy Page, Robert Plant, John Paul Jones and John Bonham always seemed bummed because the "press" wasn't on their side, and the "world at large" didn't embrace them. Zeppelin was just a joke to anybody who didn't understand them. Only the kids who bought the records and went to see them knew what geniuses Led Zeppelin were, and knew how just about everything they did was absolutely mind-blowing and, yes, profound. Well, y'know what I say? I'm *glad* nobody knows but us! NUTS to those other people! NUTS to anybody who laughs at you for thinking Zeppelin is "deep." You and I know that ZEPPELIN is GOD.

Imagine Jimmy Swaggert readin' this! You could just hear his next sermon ...

"Ah'm tellin' yew ..." (Pacing, sweating, waving this issue of *Metal Muscle*) "... Ah read in this here FILTH ... this GARBAGE that these PORNOGRAPHERS are peddlin' to our chillun ... Ah read in here that Led Zeppelin is GAWD. Now ... what exactly IS a Led Zeppelin, yew might ask. Well, would yew believe me if ah told yew that Led Zeppelin are the very MESSENGERS of Satan on earth?" Enough!

Normal dudes know that when you say Zep is God, you don't mean Zep created the universe. You just mean that Jimmy Page's solo in the middle of "Heartbreaker" from *Zep II* alone qualifies Led Zeppelin as being God. And everything else is just icing on the deity-ship. Okay?

Anyway, we don't need those people. We have our Led Zeppelin albums, our videocassettes of *The Song Remains The Same*, our Zeppelin posters (and there's a s***-load of those in here!), our Zep t-shirts and patches and stuff, and — not to sound too cornball — we have Led Zeppelin in our hearts. Really.

Yes, Led Zeppelin lives. And on the 20th anniversary of the band that spawned a genre that to this day still sparks the hearts and hormones of kids everywhere (and can still annoy the s*** out of their parents, teachers, etc.), *Metal Muscle* declares a "Celebration Day."

Led Zeppelin was born when the "summer of love" turned one, late in the summer of 1968. Significantly so, since this was the band that would take us out of the age of psychedelic ideals and into the future ... way into the future, as the Mighty Zep's influences and aftershocks are yet to be exhausted even today, 20 years later.

After British rock sensation The Yardbirds splintered, it was guitarist Jimmy Page (ironically the newest member) who was left with the rights to the name. Page had had a taste of band life and wasn't about to give it up for the drudgery of studio hackery that he had come to know all to well. With Yardbirds manager Peter Grant, himself destined to play a big (and we mean B-I-G) part in the Zeppelin saga, Jimmy Page set out to gather together a "supergroup" and call it the New Yardbirds.

Page courted a number of bassists, including John Entwhistle of the Who, before deciding on John Paul Jones (later called "Jonesy" by the band). He had worked with Jonesy before on more than one occasion during his session days. Jonesy was not merely a bassist; he was a classically-trained pianist and arranger (arranging was his specialty as a session man), and his musical gifts would have a lot to do with the "light and shade" (as Jimmy repeatedly refers to it) of Zeppelin's body of work.

"If you crave a distinct psychedelic experience, screw a colored light bulb into the ceiling fixture and blast 'In The Light.' You'll see God."

Page had wanted singer Terry Reid (late of Peter Jay & the Jaywalkers) to front his new band. Reid couldn't swing it, but recommended young Robert Plant, who was in a college band called Hobbstweedle. Page and Peter Grant went to checkout a Hobbstweedle gig and knew they had their man. Plant in turn recommended a burly drummer named John Henry Bonham (later nicknamed "Bonzo"), who had been playing for Tim Rose. Bonzo's direct, aggressive approach to the skins was already no secret in England's musical circles. Blues singer Joe Cocker, with whom Page worked in the studio on his "A Little Help From My Friends" and years later on the post-Zep ARMS benefit tour, avidly attempted to recruit the drummer. But fate had already played its hand.

PHOTO: ANDRE CSILLAG/PHOTOFEATURES

PHOTO: FORTUNE/GLOBE PHOTOS

PHOTO: ANDRE CSILLAG/PHOTOFEATURES

Rehearsals for the New Yardbirds began in September '68, and by all reports, the chemistry among the four men could be felt from the instant they first cranked it up together. (Ever been in a band when the sound comes together? It's MAGIC!) Just about the first song they ever worked up was the Yardbirds' classic, "Train Kept a 'Rollin'" (you probably know the just as classic Aerosmith version). The band performed this song right up until the end, but never committed it to vinyl. The fledgling Zep also worked on blues standards, which every self-respecting aspiring rock star at the time cut their teeth on. (Ya gotta know yer roots!)

The origin of the name "Led Zeppelin" has long been a source of controversy, but most legends have it that Who drummer Keith Moon (never know for his subtlety) said the band would go over like a "lead zeppelin." Ironically, the contrasting aspects of "lead" and "zeppelin" did in fact apply, for Led Zeppelin was not just a heavy band (their many acoustic numbers and classical interludes attest to that), and they were often characterized as "tight but loose."

The rehearsals continued, and the following month the band cut *Led Zeppelin*, their first album. It seemed to capture the spirit of those early sessions; the production is spare but powerful, and super-charged blues is the main entree on the menu. Robert Plant's tortured banshee wail verbalized the pain in the heart of every man ever wronged by a woman. The downtrodden soul he created on *Zep I* became a thematic lyrical link through all nine Led Zeppelin albums. The words said it all: *"Baby, baby/I'm gonna leave you ...", "Trouble's gonna come to you ...", "Lot's of people talkin'/pretty few of them know/soul of a woman/was created in hell", "I can't quit you, babe/but I swear I'm gonna put you down for a while", "How many more times/treat me the way you do?"*

The stunning debut disc was recorded in just 30 hours at Olympic Studios at Barnes in South London. Some roadwork was in order so that they could build a name before the album came out. The band's first-ever gig was performed on October 15, 1968 at Surrey University. During these early months, they did play two shows billed as the New Yardbirds (they needed the "brand name" status just to get the work!). While Zep played colleges and clubs all over England, Peter Grant flew to New York and hustled them a five-year recording contract with Atlantic Records.

Conquering America was a major priority on Grant's agenda. Led Zeppelin's first American tour, as a warm-up band for the likes of Iron Butterfly and Country Joe and the Fish, kicked off in January '69. Eventually, Zep would become headliners, and later, the sole act on the bill (an unprecedented distinction). The band was to tour non-stop for the next year-and-a-half, playing the U.K., Scandinavia, and a lot of open-air festivals (such as the Newport Jazz Festival) in America.

Zep caught on like a shot from the start. The shows went over big with the late-'60s longhairs of the day. It was a new kind of

music for them, but it was still traditional: it was R&B, it was blues. Blues like nobody had ever heard them before. And the album, with monster cuts like "Dazed and Confused" and "You Shook Me," just sealed Zep's fate.

Milestones In The Making

The band returned to Olympic Studios to assemble *Led Zeppelin II*. The album, a phenomenal followup and an absolute rock milestone, was written on the road, and presented a much wider range of material. Plant's lyrics were often lusty (*"I'm gonna give you every inch of my love"*), sometimes mystical (*"It's to a castle I will take you"*). Page got spacier (check the acid rock interlude in "Whole Lotta Love" ... and wear your headphones). Jonesy's organ work in "Thank You" ... Bonzo's drum solo in "Moby Dick" (and just the way he'd HIT his drums in general). This LP is truly a "desert island classic." (You know — an album you'd pick if you were stranded on a desert island and could only save 10 records.)

More roadwork followed. They finished their fifth American tour in 1970 (can you imagine?) It was finally time for a well-deserved rest.

Page and Plant grabbed their guitars and families and rented a cottage that Robert once stayed in as a boy. (Zep fanatics are certainly familiar with the name Bron-y-Aur.) "It wasn't really planned as a working holiday," Jimmy was later to say, "but some songs did come of it."

It was only natural that Zeppelin would want to cut itself off from society after conquering the world, and their third album (recorded on the heels of that relaxing Bron-y-Aur visit) was indicative of this more reflective period. Forget that the critics of the day invariably picked it apart. Forget that it didn't sell as well as the first two. *Led Zeppelin III* is another masterwork, and the all-acoustic second side isn't ONE BIT WIMPY. It's *Zeppelin* acoustic, which is a whole different ballgame than Joan Baez or Suzanne Vega, believe me! "Immigrant Song" is one helluva breakthrough cut. It could be called the first ever heavy metal song (in terms of heavy metal as we really know it today). The riff is an absolute skull-crusher that could incite a riot at a PTA meeting. And "Since I've Been Loving You" is the best blues Zep ever did. It's all there.

Then there's side two — definitely cool! "Gallows Pole," "That's The Way" ... check it out. And don't listen to anybody who'd tell you otherwise.

Throughout 1970 and '71, Zep stayed on the road, playing England, America, Japan and Australia. Life on the road was certainly a zany, decadent zoo. The band was legendary for its consumptionism — drink, drugs, women, destruction and brawling are all part of Zeppelin tour lore. Roadie Richard Cole's recollections are well documented in Stephen Davis' *Hammer of the Gods* (see the Davis interview, elsewhere in this issue). Groupie extraordinaire Pamela Des Barres chronicled her stint as Jimmy Page's girl-

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" 'Immigrant Song' could be called the first ever heavy metal song, in terms of heavy metal as we really know it today."

friend in the pages of *I'm With the Band*. You can even get a vague idea of the lunacy of a Zep tour if you read between the lines while viewing their own *The Song Remains the Same*. As the eons pass, the legend grows, especially in our enlightened late '80s, when promiscuity and substance abuse are (thank God) passe.

In November of '71, Led Zeppelin put out the album that was probably the artistic zenith of their recording career (which is *not* to say it was downhill from there!). Side one of *Led Zeppelin IV* (actually an untitled album, also nicknamed "Zoso" and "Four Symbols") boasts one of the most classic rosters in the universe of album sides: "Black Dog," "Rock And Roll," "Battle Of Evermore" and the all-time FM classic of classics, "Stairway To Heaven."

Zep cut *IV* at Headley Grange, a house in Hampshire that eventually became band headquarters. Robert Plant later called it "this old falling-apart mansion way out in the country. The mood was incredible. We could put something down on the spot and hear the results immediately. There was no waiting around until you could get into the studio."

Of "Stairway To Heaven," Jimmy Page would later say: "To me, I thought 'Stairway' crystallized the essence of the band. It had everything there and showed the band at its best."

Musical Pilgrimages

In late '71 and early '72, Led Zeppelin toured England and Australia, after which Page and Plant slogged to Bombay to soak up some exotic sounds. These occasional musical pilgramages dot the history of Zeppelin, and you can certainly hear the influences turn up in the music (i.e. "Kashmir" and "In The Light").

Houses of the Holy, Zep's fifth album (and the first one with a for-real name) was recorded in 1972 at three locales: Stargroves (Mick Jagger's estate), Olympic (Zep's old stomping grounds), and Electric Ladyland in New York. There's no such thing as a bad Led Zeppelin album, but this one is the least consistent. It features the sad, philosophical "Rain Song," which paved the way for a killer in-concert version. It's a damn good album; Jimmy Page says you have to listen to it a lot to really hear it.

After a European tour, in 1973 Led Zeppelin embarked on their ninth American tour. It

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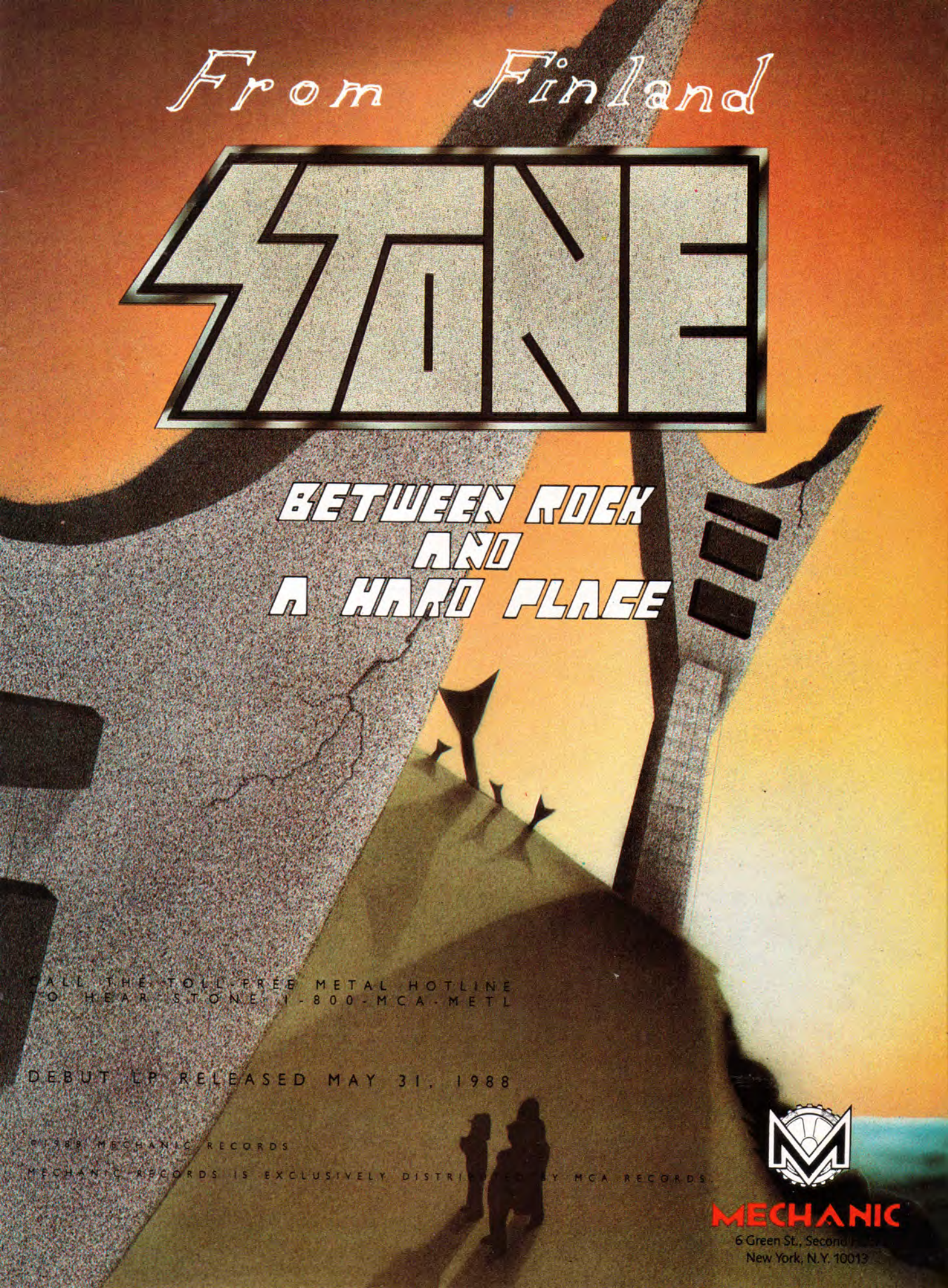
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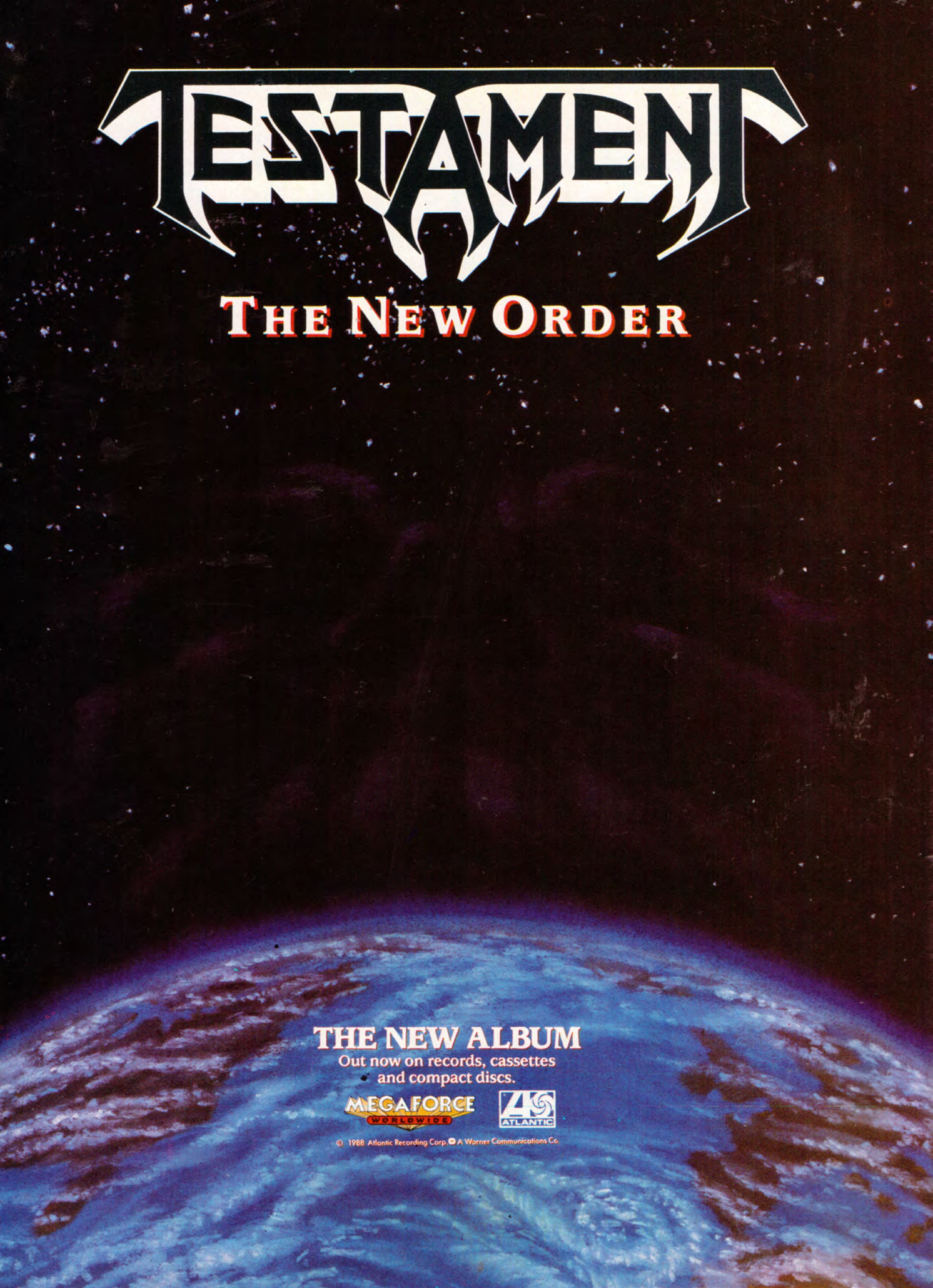
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LED ZEPPELIN

(continued from page 14)

was during their last three shows, at Madison Square Garden, that filmmaker Joe Massot shot all of the live footage used in the Led Zeppelin film *The Song Remains The Same*. After the tour, the four bandmates filmed the solo sequences that would later be edited into the film.

It was also during one of these shows that almost $200,000 of Zeppelin's money (in $100 bills) disappeared from a safe deposit box at the Drake Hotel in New York. There's a nicely done sequence on it in *Song Remains The Same*. Jimmy, Robert and Jonesy were told the news offstage while Bonzo bashed away at his "Moby Dick" solo. To this day, nobody knows where the scratch made it off to.

By early '74, Zep's contract with Atlantic ran out, and Swan Song Records was formed. Besides Led Zeppelin albums, the label would also release work by Bad Company, Maggie Bell, Pretty Things and Roy Harper. The boys threw ultra-decadent, ultra-expensive bashes on both coasts to commemorate the event.

The first Zep disc on Swan Song is one of their best: *Physical Graffiti*, which came out in the midst of Led Zeppelin's 1975 American tour. Here was a solid, double-dose of Zep; the boys cut enough for a three-sided album, and filled it out with unreleased studio tracks from as far back as *Led Zeppelin III*. According to Page, " 'Black Country Woman' and 'Rover' were both done at the same time as we did 'D'yer Maker.' 'Bron-Y-Aur' was done for *Zeppelin III*. 'Down By The Seaside' and 'Night Flight' and 'Boogie With Stu' were from the sessions for the fourth album."

Finally, the critical acclaim for a Zep album was unanimous. *Physical Graffiti* is indeed a massive dose of Zep. Side three is the killer. If you crave a distinct psychedelic experience, screw a colored light bulb into the ceiling fixture and blast "In The Light" from side three. You'll see God.

1975 was turning out to be Led Zeppelin's year, with a killer album and tour. After doing five memorable shows at Earl's Court in England, Jimmy and Robert traveled through the Sahara desert for more artistic research. But one of three tragedies that were to hit Zep hard it its last five-odd years struck on August 4, 1975.

After a car the Plant family was riding in struck a tree on the Greek island of Rhodes, plans for another U.S. Zep tour were scrapped. Robert's wife Maureen was injured the worst, suffering a fractured skull and pelvis. Robert suffered multiple fractures of the ankle and elbow. Their son and daughter sustained minor injuries. The family was airlifted to London for better care after initial treatment. The sleazier rock mags of the day began to speculate on a "Led Zeppelin curse," born out of Jimmy Page's obsession with the occult.

While the Plants healed in Malibu, Led Zeppelin regrouped in one of their favorite cities in the world, down-and-dirty L.A. They began rehearsals in October with Robert, as he put it, "wiggling in my cast." The resulting album was recorded in 18 days at Musicland Studios in Munich.

Presence is remembered by Jimmy Page as a very nomadic album, written on the run with no homebase, due to Led Zeppelin's tax exile status (a common situation among the heavily-taxed British rock stars). The cornerstone of the album is the opener, "Achilles Last Stand," which is quintessential Zep all the way. The Achilles reference seemed to refer to Robert's injury, which had him sitting for most of the recording.

Whole Lotta Zep in '76

Although there was no tour in 1976, there was plenty of Zeppelin product. Besides the *Presence* LP, *The Song Remains The Same* (the Led Zeppelin movie) premiered in New York. The soundtrack was released two days earlier.

Song is a terrific live album, although Page didn't consider it a "proper" live album and later began compiling one (it was never released). The marathon versions of "Dazed And Confused" and "Whole Lotta Love" should give you a keen idea of how "jammy" Zep could be in concert, how no two shows were ever the same. You don't need the movie to listen to the music; it's a credible record on its own terms. And yet, it's amazing when you actually see up close how the music is made.

"Robert Plant's tortured banshee wail verbalized the pain in the heart of every man ever wronged by a woman."

The second of those infamous three great tragedies turned Led Zeppelin's 1977 tour of America into their last (unknown to anyone at the time). Postponed initially due to Robert Plant's tonsillitis, the tour would also be cut short. On July 27, 1977, Plant's son Karac (who can be seen romping and laughing in the Zep movie) died of a stomach infection. The remaining seven dates of the Zep tour were cancelled as the singer returned home to bury his son.

One of those cancelled dates was to be at J.F.K. Stadium in Philadelphia, where ironically, Led Zeppelin would reunite eight years later for the historic "Live Aid" concert. But ony three of them would be there.

For a while, it almost seemed that the death of Karac Plant would break up Led Zeppelin, so devastated was Robert. Nearly a year went by before the band got back together for what was to become their last album. *In Through The Out Door* was cut in only three weeks at Abba's studios in Stockholm with Jonesy at the musical helm for a change. Tracks like "In The Evening" showed that Zep could still kick ass, and "I'm Gonna Crawl" showed that they could still play the blues.

Led Zeppelin had been getting back on its feet. They played their first shows in almost two years at Knebworth in 1979 (after a warm-up in Copenhagen). The two Knebworth shows, which were supported by the likes of Todd Rundgren's Utopia, Southside Johnny & the Asbury Jukes, and the New Barbarians and boasted a dazzling laser show, were heavily attended by the media. It was as if the layoff had thrown a scare into the press.

A full-scale tour of Europe in 1980 put to rest the fear that Led Zeppelin's comeback was anything but complete. When it was announced that Led Zeppelin would be touring the United States in 1980, American longhairs everywhere rejoiced, especially those who never got to see a show by the band. Finally, the Mighty Zep in concert! It was really gonna happen.

The band had been rehearsing for the tour at Jimmy Page's home in Windsor, an estate on the Thames that he bought from actor Michael Caine. A September 24, 1980 session was cut short when Bonzo was just too drunk to continue. He'd been slugging vodka since breakfast (it was later estimated at 40 shots of vodka in a 12-hour period). He had to be helped to bed.

The next day, Bonzo never emerged from his room. On September 25, 1980, John Henry Bonham was found dead in his bed. The East Berkshire coroner determined that the drummer inhaled his own vomit while sleeping on his back.

Months of speculation about the band's future followed before Jimmy, Robert and Jonesy put the issue to rest with this sad, brief statement: "The loss of our dear friend, and the deep sense of harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

It marked the end of an era in rock'n'roll, but *no* tragedy could stop the Led Zeppelin legacy.

In a 1986 interview with *FACES* Magazine, when asked about a Zeppelin reunion, John Paul Jones stated, "There is no Led Zeppelin. There's only three of us. It would be a sham, really, to try to do it. It would be awful. What are we going to do, get up and do a best of Led Zeppelin with somebody else as a drummer? That's awful.

"On the other hand, there's no point in saying we're never ever going to collaborate on anything again. You know [Live Aid] did bring us together, certainly, but we all have our own careers and we want to keep our own careers. It would be nice to collaborate, a whole other project."

Even though solo projects have kept Page, Plant and Jones occupied, "Zep reunion" rumors rage on incessantly, as they have in the years since Bonham's death. None of the surviving Zeppers ever quite confirm *or* deny them ...

Fans remain hopeful. "Reunion" or not, the consensus remains: LED ZEPPELIN LIVES! ■■

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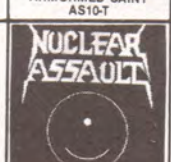
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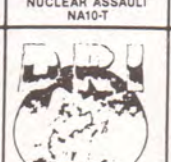
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COMMUNICATION BREAKDOWN

PHOTO: ANDRE CSILLAG/PHOTOFEATURES

Often criticized for being evasive in interviews, the members of Led Zeppelin could say a lot ... when they wanted to.

ROBERT PLANT

On John Paul Jones:
"Jonesy was actually far ahead of his time, using synthesizers in 'The Crunge' way back on *Houses of the Holy*."

On Bonzo's death:
"What happened was, as Zeppelin ended ... finished ... I went away and sort of sat down, kind of with my head in my hands, wondering what on earth I was going to do."

On his voice:
"My voice has changed quite a lot. I think in the early days, when I used to do those long, sort of incline things, I could feel it click in my throat. After I got to a certain point in the song, it'd go click — *gliiinnng*!"

On Jimmy's *Death Wish II* album:
"He did a marvelous job. I mean, anybody who can watch a screen, see 11 minutes, or 10 seconds of film, and actually write to it..."

JIMMY PAGE

On influences:
"I've read about many records which are supposed to have turned me on to play rock'n'roll, but it was 'Baby, Let's Play House' by Presley."

On being a rock star:
"I can't think of anything better than doing what you really want to do and seeing just a mass of smiles. That's utopia."

On priorities:
"I'm totally committed to music. There's no point in trying to deny it within myself. It's the only thing I'm good at."

On aging:
"I mean, it's like life begins at 40, and I'm not kidding. I know it's a flippant statement, but I seem to have more energy now, than I certainly had five years ago."

On heavy metal:
"I like heavy metal, purely because it's not polite."

JOHN PAUL JONES

On the book *Hammer of the Gods:*
"Most of the stories came from a guy we fired so he tells his own stories."

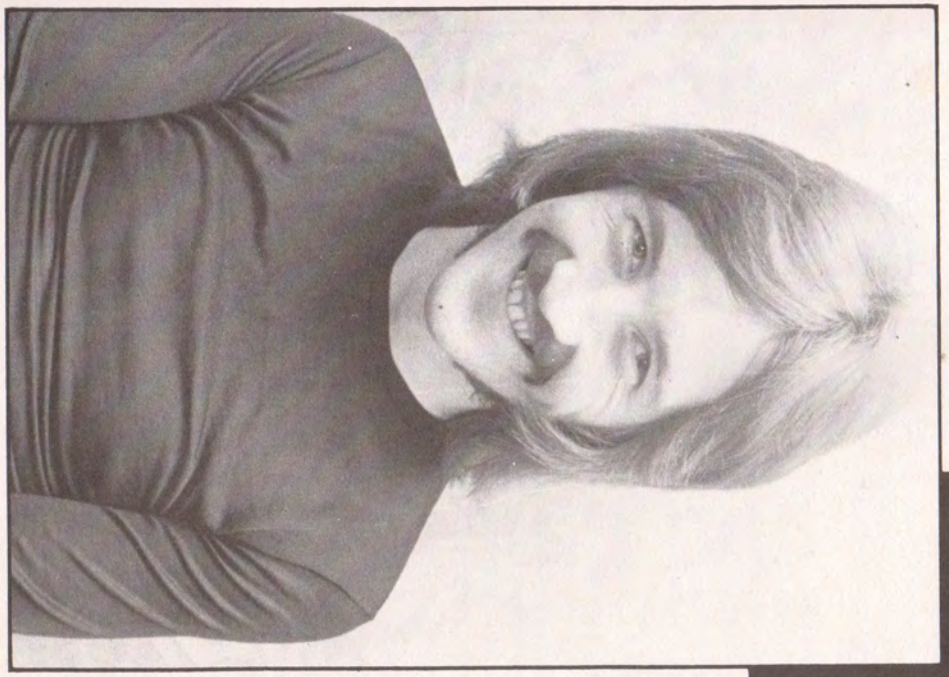
On pre-Zep days:
"I was going completely crazy as a studio musician, just through overwork for three or four years. I mean I did nothing but studios."

On his low profile:
"I'd rather be in the background anyway. It's just my way. I've been into this too long to have ego trips."

JOHN BONHAM

On pre-Zep days:
"I was so keen to play when I left school, I'd have played for nothing. In fact I did for a long time, but my parents stuck by me."

On success:
"I'm still living in the same bloody house as I was when we started. So's Robert. Nobody's changed that much."



ALL PHOTOS BY CHRIS WALTERS/PHOTOFEATURES

WHOLE LOTTA ZEP

A Led Zeppelin Discography and Videography

LED ZEPPELIN ALBUMS

The most lasting testament to Led Zeppelin's power and glory is ultimately, their music. In the 20 years since the release of ***Led Zeppelin***, the band has cranked out a lot of good vinyl. Some of it was groundbreaking ... and all of it was earthshaking.

Led Zeppelin (Atlantic Records - K40031), released 1968.
Featuring: Good Times Bad Times, Babe I'm Gonna Leave You, You Shook Me, Dazed and Confused, Your Time is Gonna Come, Black Mountain Side, Communication Breakdown, I Can't Quit You Baby, How Many More Times.

Led Zeppelin II (Atlantic Records - K40037), released 1969.
Featuring: Whole Lotta Love, What Is and What Should Never Be, The Lemon Song, Thank You, Heartbreaker, Living Loving Maid (She's Just a Woman), Ramble On, Moby Dick, Bring it on Home.

Led Zeppelin III (Atlantic Records - K50002), released 1970.
Featuring: Immigrant Song, Friends, Celebration Day, Since I've Been Loving You, Out on the Tiles, Gallows Pole, Tangerine, That's the Way, Bron-Y-Aur Stomp, Hats Off to (Roy) Haper.

Untitled fourth album (Atlantic Records - K50008), released 1971.
Featuring: Black Dog, Rock and Roll, The Battle of Evermore, Stairway to Heaven, Misty Mountain Hop, Four Sticks, Going to California, When the Levee Breaks.

Houses of the Holy (Atlantic Records - K50014), released 1973.
Featuring: The Song Remains the Same, The Rain Song, Over the Hills and Far Away, The Crunge, Dancing Days, D'yer Mak'er, No Quarter, The Ocean.

Physical Graffiti (Swan Song Records - SSK89400), released 1975.
Featuring: Custard Pie, The Rover, In My Time of Dying, Houses of the Holy, Trampled Underfoot, Kashmir, In the Light, Bron-Y-Aur, Down by the Seaside, Ten Years Gone, Night Flight, The Wanton Song, Boogie With Stu, Black Country Woman, Sick Again.

The Song Remains The Same (Swan Song Records - SSK89402), released 1976.
Featuring: Rock and Roll, Celebration Day, The Song Remains the Same, The Rain Song, Dazed and Confused, No Quarter, Stairway to Heaven, Moby Dick, Whole Lotta Love.

Presence (Swan Song Records - SSK59402), released 1976.
Featuring: Achilles Last Stand, For Your Life, Royal Orleans, Nobody's Fault But Mine, Candy Store Rock, Hots On For Nowhere, Tea For One.

In Through The Out Door (Swan Song Records - SSK59410), released 1979.
Featuring: In the Evening, South Bound Saurez, Fool in the Rain, Hot Dog, Carouselambra, All My Love, I'm Gonna Crawl.

Coda (Swan Song Records - SSK90051), released 1982.
Featuring: We're Gonna Groove, Poor Tom, I Can't Quit You Baby, Walter's Walk, Ozone Baby, Darlene, Bonzo's Montreux, Wearing and Tearing.

JIMMY PAGE [plus THE FIRM] ALBUMS:

Death Wish II — Original Soundtrack Album (Swan Song Records- SS8511), released 1982.
Featuring: Who's to Blame, The Chase, City Sirens, Jam Sandwich, Carol's Theme, The Release, Hotel Rats and Photostats, Shadow in the City, Jill's Theme, Prelude, Big Band, Sax and Violence, Hypnotizing Ways (Oh Mama).

The Firm by The Firm (Swan Song Records - SSK81239), released 1985.
Featuring: Closer, Make or Break, Someone to Love, Together, Radioactive, You've Lost That Lovin' Feeling, Money Can't Buy, Satisfaction Guaranteed, Midnight Moonlight.

Mean Business by The Firm (Swan Song Records - SSK81628), released 1986.
Featuring: Fortune Hunter, Cadillac, All the King's Horses, Live in Peace, Tear Down the Walls, Dreaming, Free to Live, Spirit of Love.

Principle of Moments (Es Paranza - 90101), released 1983.
Featuring: Big Log, I'm In the Mood.

The Honey Drippers/Volume One by the Honey Drippers (Es Paranza - 90220), released 1984.
Featuring: I Get a Thrill, Sea of Love, I Got a Woman, Young Boy Blues, Rockin' at Midnight.

Shaken 'n' Stirred (Es Paranza - 90265), released 1985.
Featuring: Little by Little.

Little by Little — Collector's Edition (Atlantic Records - 90485), released 1985.
Featuring: Little By Little (remixed long version), Easily Lead, Rockin' at Midnight (live with the Honey Drippers), Sixes and Sevens.

White Nights (Atlantic Records - 81273), released 1985.
Movie soundtrack featuring "Far Post" by Robert Plant.

Now and Zen (Es Paranza - 90863)
Featuring: Heaven Knows, Tall Cool One, Ship of Fools, White, Clean and Neat.

ROBERT PLANT [plus THE HONEY DRIPPERS] ALBUMS:

Pictures At Eleven (Swan Song Records - 8512), released 1982.
Featuring: Burning Down One Side, Moonlight in Samosa, Pledge Pin, Slow Dancer, Worse Than Detroit, Fat Lip, Like I've Never Been Gone, Mystery Title.

JOHN PAUL JONES ALBUMS:

Music From the Film Scream For Help (Atlantic Records - 80190), released 1985.
Featuring: Spaghetti Junction, Bad Child, Chilli Sauce, When You Fall in Love.

PHOTO: ALEC BYRNE/PHOTOFEATURES

JOHN PAUL JONES

• JIMMY PAGE • JON ANDERSON • JOHN PAUL JONES •

TELEVISION APPEARANCES AND VIDEOS

Led Zeppelin was born during that precarious era: too early for the music video explosion of the '80s, but too cool to be on the Ed Sullivan show. Accordingly, we should consider Led Zeppelin's infrequent television appearances (and their later solo music videos) to be rare treats. The following list, though not complete, covers most of what's out there.

"How It Is" (British), 1969. Led Zeppelin performed "Communication Breakdown."

"Super Show '69" (British), 1969. Led Zeppelin performed "Dazed and Confused."

"Julie Felix Show" (British), 1970. Jimmy Page performed "White Summer" and "Black Mountain Side."

"Don Kirshner's Rock Concert," 1976. Led Zeppelin performed "Black Dog" and "Dazed and Confused."

"Old Grey Whistle Test" (British), 1976. An interview with Robert Plant.

"Saturday Rock Show" (British), 1979. An interview with Robert Plant.

"Rock for Kampuchea" (British), 1979. UNICEF benefit organized by Paul McCartney. Featured are Robert Plant, John Paul Jones and John Bonham.

"Burning Down One Side" from *Pictures at Eleven*, 1983. Music video starring Robert Plant.

The Song Remains the Same (Warner Home Video - 11389), 1984. Warner Home Video released the Led Zeppelin movie on videocassette in Dolby stereo.

"Big Log" from *Principle of Moments*, 1983. Music video starring Robert Plant.

"I'm In the Mood" from *Principle of Moments*, 1983. Music video starring Robert Plant.

"Sea of Love" from *Honey Drippers/Volume One*, 1984. Music video starring Robert Plant.

"Rockin' at Midnight" from *Honey Drippers/Volume One*, 1984. Music video starring Robert Plant.

"Saturday Night Live," 1984. Robert Plant and the Honey Drippers, with Brian Setzer on guitar, appear on the Christmas show.

"Radioactive" from *The Firm*, 1985. Music video starring The Firm.

"Satisfaction Guaranteed" from *The Firm*, 1985. Music video starring The Firm.

"Live Aid," 1985. Concerts for Ethiopian famine victims, broadcast live. Robert Plant was joined by Jimmy Page and John Paul Jones, performing "Rock and Roll," "Whole Lotta Love" and "Stairway to Heaven."

"Live in Peace" from *Mean Business*, 1986. Music video starring The Firm.

ODD [AND EXTREMELY RARE] BOOTLEG VIDEOS

"Whole Lotta Love," year unknown. Reportedly features a topless female dancer.

"Communication Breakdown," year unknown. From a b&w Japanese television broadcast.

"Hot Dog," 1979. Filmed live at Knebworth.

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- ☐ BITCH - Logo
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- ☐ BON JOVI - Slippery (Sweatshirt $21, white)
- ☐ BON JOVI - Portrait (white)
- ☐ JON BON JOVI - (white)
- ☐ JON BON JOVI - Pic/Signatures (white)
- ☐ BOSTON - Third Stage
- ☐ BRIGHTON ROCK
- ☐ CINDERELLA - Portrait
- ☐ CINDERELLA - Window, lightning
- ☐ C.O.C. - Nothing Remains
- ☐ DEF LEPPARD - Women (cartoon, white)
- ☐ DOKKEN - Back for the Attack (white)
- ☐ DOKKEN - Battleship
- ☐ DOORS - First Album
- ☐ D.R.I. - Logo
- ☐ EUROPE - Photo/Flags
- ☐ FASTER PUSSYCAT
- ☐ GRATEFUL DEAD - Blues for Allah (white)
- ☐ GRATEFUL DEAD - Skull & Roses (gray)
- ☐ GRATEFUL DEAD - In the Dark (white)
- ☐ GREAT WHITE
- ☐ GUNS & ROSES
- ☐ GUNS & ROSES - Rape Scene
- ☐ HEATHEN - Logo, pic
- ☐ HERETIC - Logo/pic
- ☐ IRON MAIDEN - Somewhere in Time
- ☐ IRON MAIDEN - Aces High (gray)
- ☐ IRON MAIDEN - Mummy
- ☐ IRON MAIDEN - Live After Death
- ☐ JIMMY PAGE - from Led Zeppelin Years (wht)
- ☐ KING DIAMOND - Tour
- ☐ KISS - Crazy Nights (white)
- ☐ LA GUNS
- ☐ LED ZEPPELIN - Houses of the Holy (white)
- ☐ LED ZEPPELIN - Swan Song
- ☐ LYNYRD SKYNYRD - Crest/Eagle
- ☐ MEGADETH - Radiation
- ☐ MEGADETH - Harpoon/Speed, Metal (wht)
- ☐ MEGADETH - Vic Rattlehead
- ☐ METAL CHURCH - Demon Eyes
- ☐ METALLICA - Master of Puppets
- ☐ METALLICA - Brain Surgery (white)
- ☐ METALLICA - Garage Days, album cover
- ☐ METALLICA - Damage, Inc.
- ☐ METALLICA - Metal Up Your Ass
- ☐ METALLICA - Skeleton
- ☐ MONKEES - Psychedelic (white)
- ☐ MOTLEY CRUE - 4x4 (white)
- ☐ MOTLEY CRUE - Girls, Girls, Girls (red)
- ☐ MOTLEY CRUE - Theatre of Pain
- ☐ OZZY OSBOURNE - Ultimate Sin LP tour (wht)
- ☐ OZZY/RANDY RHOADS
- ☐ PINK FLOYD - New album
- ☐ POISON - Four Guys/Cat Dragged In (white)
- ☐ POISON - I've Been Poisoned (white)
- ☐ POISON - Talk Dirty
- ☐ QUEENSRYCHE - Rage For Order
- ☐ RATT - Cigar character (white)
- ☐ RATT - Dancing undercover
- ☐ SLAYER - Reign in Blood
- ☐ TESLA
- ☐ TROUBLE - Logo
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Mark Voger

Robert Plant

When you think of the quintessential frontman, who comes to mind but the strutting, shrieking, golden-locked pied piper from the Midlands of England? With his hands on his hips, his head thrown back and his crotch thrust forward, spinning yarns of ancient warriors or cursing that devil of a woman who put that great big hole in his heart, Robert Plant alone personifies the rock'n'roll genre like no other.

Led Zeppelin's lead singer was born Robert Anthony Plant on August 20, 1948 in Birmingham. Although a good student as a youngster, Robert was eventually distracted by the new American art form that was sweeping England: rock'n'roll music (particularly that of Elvis Presley). He also loved the blues. At 16, Robert literally flunked out of school.

Plant left his parents and moved to Walsall, where he played in various blues bands (two of them, the Crawling King Snakes and Band of Joy, featured John Bonham on drums). All of this work led to an ill-fated solo contract with CBS (that would later deprive him of writing credit on the first Led Zeppelin album) which produced two singles (just like future bandmates Jimmy Page and John Paul Jones!)

Robert eventually made it to London and hooked up with venerable British blues veteran Alexis Korner, who played no small part in the formation of the Rolling Stones. He and Korner even did some recording together, none of which saw the light of day until long after Plant hit it big. Which, in 1968, seemed would never happen.

His luck run out, Robert fled London to again start up the cycle of singing for local bands in the Midlands. He began singing for a band with the preposterous name of Hobbstweedle right around the time that the Yardbirds broke up. As with the other bands, he didn't expect this association to last too long. He was right.

Robert Plant always seemed to empty his soul and push his throat to its limits during a Led Zeppelin show. He once said that being in Led Zeppelin was like being an antenna through which these feelings, spirits, and music passed. His lyrics were often a patchquilt of his own intense interest in music and literature. On one album side, you might hear a variation on a classic Willie Dixon line, or a J. R. R. Tolkien reference, or a passage from an obscure Richie Valens oldie.

When on tour with Zeppelin, Plant's room had to be stocked with flowers in the bedroom, fresh fruit (grapes and lemons), spring water, Earl Grey tea, tea-making items, fresh orange juice, and anything available for food at late hours after gigs.

Robert has kept the highest post-Zeppelin profile. Always concerned that he be accepted for what he is (not what he was), Plant nonetheless is aware and grateful that Led Zeppelin won him the fame he now enjoys. "Thank God there is that shadow, 'cause it's a wonderful shadow," he has said. "It was the finest thing around at one point in time, but now, for me, (my solo career) is the finest thing around, and it supercedes a lot of the work that I did for Led Zeppelin."

Plant's new approach to music is to avoid what he once called the "pomposity" of Led Zeppelin. "(My music) is less affected by musical capability," he says, "and it's more down to being immediate and instant. No massive long guitar solos or anything like that. That was fine then, in those days, and to a degree now I hear it, although I yawn at other people's renditions of things.

"I mean, that was fine, but great musical virtuosity is not what it's all about."■

ROBERT PLANT
Did you know ...

- Robert Plant put out three singles during 1966/'67 on CBS Records: "You'd Better Run"/"Everybody's Gonna Say" with Listen (CBS 202456); "Our Song"/"Laughin' Cryin' Laughin' " as a solo artist (CBS 202656); and "Long Time Comin' "/"I've Got a Secret" as a solo artist (CBS 2858).

- Led Zeppelin had to cancel a date in early 1970 when Robert Plant was in an accident with his Jaguar on the way home from a Spirit concert. He sustained injuries to the head and face.

- In early 1973, Robert and Bonzo had to hitchhike to a gig in Sheffield after their Bentley broke down. They made the show in time, but Robert caught the flu.

- Robert was a fine athlete and a rugby enthusiast. He often played in charity matches, such as the five-a-side football tournament he participated in at Wembley in 1979.

- While recording *Presence*, Robert almost permanently re-injured his bad ankle. He forgot himself and did a little boogying, slipping on his orthopedic crutch. After being caught by Jimmy Page, Robert was rushed to the nearest hospital.

PHOTO: ANDRE CSILLAG/PHOTOFEATURES

Mark Voger

PHOTO: CHRIS WALTERS/PHOTOFEATURES

John Paul Jones

WARNING: Don't dare play down John Paul Jones' role in Led Zeppelin just because he kept the lowest profile.

If you need proof of "Jonesy" 's musical contributions to the Mighty Zep, just listen to the angelic organ on "Thank You," the jazzy, frenetic electric piano on "No Quarter," the haunting strings on "The Rain Song," or the driving mandolin on "Battle of Evermore." No, Jonesy wasn't "just a bassist," but when it was time to deliver some bottom, the man delivered. Try "The Lemon Song" 's bass line on for size some time.

The only Zeppelin member to change his name was born John Baldwin on January 3, 1946. Jonesy was to one day follow in the footsteps of his father, a pianist and arranger who once accompanied silent films on piano. Under his father's tutelage, Jonesy was playing the piano at six. When he was 13, he got his first bass.

While still in school, he played in a band that played American Air Force bases. Later, in 1962, he joined Jet Harris (late of the Shadows) and Tony Meehan's band for a year-and-a-half of touring. Like Jimmy Page, he left a band and began to work in the studio, but like Page, he remembered that feeling of playing in a band.

By now, Jonesy was producing and arranging. Another parallel to Page's career occurred when Jonesy put out his own single (and he would occasionally run into Jimmy during this period as well.) He worked for the Rolling Stones, the Yardbirds, Lulu, Donovan and Terry Reid and was a very respected, sought-after collaborator — so much so that he felt he was being wrung dry artistically.

It was Jonesy's wife who suggested he call Jimmy Page to see if he needed help with the new band he was forming. The rest is rock'n'roll history ...

John Paul Jones was not as involved as his bandmates in the backstage/hotel room shenanigans for which Led Zeppelin was legendary. He seemed to represent the "Charlie Watts/Bill Wyman" factor in the band; he was quiet, gentlemanly and always thinking of home while on the road.

PHOTO: JAY THOMPSON/GLOBE PHOTOS

JPJ formed a special bond with Bonzo during the Zeppelin shows. While Jimmy and Robert were off on their interplaying flights of fancy, Jonesy would often get close to Bonzo and the two would have a laugh while they kept the bottom cooking. His hotel room requirements (as specified in Zep's touring contract) indicates the man's serious nature: fresh flowers and fruit (oranges, apples and bananas), bottled spring water, stereo, piano wherever possible or organ, candles, fresh orange juice.

Not long after his reunion with Jimmy Page and Robert Plant at Live Aid, Jonesy was asked if a Led Zeppelin reunion was being considered. His reply was rather definitive. "There is no Led Zeppelin," he said. "There's only three of us.

"It would be a sham, really, to try to do it," he continued. "It would be awful. What are we going to do, get up and do a best of Led Zeppelin with somebody else as a drummer? That's awful.

"On the other hand, there's no point in saying we're never ever going to collaborate on anything again. You know it did bring us together, certainly, but we all have our own careers and we want to keep our own careers. It would be nice to collaborate, a whole other project." ■

JOHN PAUL JONES
Studio slave

• From 1964 until he joined Led Zeppelin, John Paul Jones was in great demand as a session man, playing keyboards, guitar, bass and doing arrangements. In fact, he arranged the strings for "She's a Rainbow" from the Rolling Stones' infamous psychedelic epic, *Their Satanic Majesties Request*, for which he arranged most of the orchestration.

• Here are some of the memorable singles that benefitted from Jonesy's musical abilities:
Andrew Loog Oldham and Chorus — "Right of Way"
Rod Stewart — "Good Morning Little School Girl"
John Paul Jones — "A Foggy Day In Viet Nam"
(The following also featured a pre-Zep Jimmy Page:)
Donovan — "Mellow Yellow," "Sunshine Superman," "Hurdy Gurdy Man"
The Yardbirds — "Ten Little Indians," "Ha Ha Said the Clown," "Little Games" (cello arrangement)
Jeff Beck — "Beck's Bolero"

• Jonesy's work also appeared on numerous singles by the following bands or solo artists:
Tony Meehan, Mighty Avengers, The Greenbeats, The Downliners Sect, High Society, The Cherokees, Barry St. John, The Mindbenders, The Manchester Mob, Billy Nicholls, Graham Gouldman.

Mark Vogel

PHOTO: BOB LEAFE

Jimmy Page

Led Zeppelin's black satin-bedecked mystic and resident guitar virtuoso James Patrick Page was born on January 9, 1944 and got his first guitar in 1957. Like his contemporaries in the Beatles, the Stones, Cream, and other British Boom (phase I and II) bands, Page grew up loving the music of Elvis Presley, Chuck Berry, Bo Diddley, *et al*. His first band was the Crusaders, which he joined at the tender age of 15.

Slogging about the English countryside in a van, eating little and keeping atrocious hours took their toll on the aspiring superstar, and he often got very ill. It was a tradition in the making: years later, he often fell sick during Led Zeppelin tours.

By the early '60s, Page gave up band life for the saner, safer life of an artist. He voluntarily enrolled himself in the study of painting, which was the opposite of what people like John Lennon and Keith Richards were doing at the time; they'd quit art school to play in bands. But Jimmy's love of music — and his guitar — was never far behind. He hosted jam sessions at his mother's house, which were often attended by an unknown guitarist named Jeff Beck.

Jimmy was an avid spectator (and occasional participant) in the British club band scene that had been really taking off around this time. Bands like the Yardbirds, who were destined to play a role in the formation of Led Zeppelin, made "Swinging England" the pop cultural mecca of a world hungry for vinyl product. As a result of his clubbing, Page made contacts that eventually led to an invitation to play guitar on a recording session. And he played well.

Throughout the mid-'60s, Jimmy Page became known as a consummate session man, playing on tracks by the Who, the Kinks and Them. He even recorded his own single, "She Just Satisfies," which went nowhere. But Page always remembered those early days with the Crusaders, and the high that he got from playing in front of a live audience.

He admired Eric Clapton, a young blues guitarist who played for the Yardbirds. Clapton's band was big on the club circuit, but they never got that all-important hit single, so their manager called in a freelancer to write them one. Graham Goulding (who eventually founded the band 10cc) penned the catchy "For Your Love," which was inconsistent with the Yardbirds' body of work but helped put the band on the map. Clapton, who was something of a blues purist, felt the band was selling out.

Although offered the position, Jimmy Page didn't want to replace his friend Eric Clapton in the Yardbirds. Instead he recommended Jeff Beck, who jumped at the chance. But after the Yardbirds' bassist quit, Page gladly filled the spot, eventually playing more and more guitar. Beck and Page can both be seen tearing it up in a scene in Michaelangelo Antonioni's *Blow-up* (the director "settled" for the Yardbirds when he couldn't get the Who).

Jeff Beck, infamous to this day for his temperamental nature, grew restless with the Yardbirds and eventually quit. Page, although the new kid on the block, took charge of the increasingly lethargic band. By now, the Yardbirds were managed by a gigantic bloke named Peter Grant, who once wrestled professionally and later managed tours by Jerry Lee Lewis, Little Richard and the Animals.

When Keith Relf, Jim McCarty and Chris Dreja (the remaining original Yardbirds) decided to pursue other projects, Jimmy Page found himself on his own with nothing but a name, a manager, and the burning desire to form a new band that would take the world by storm.

Jimmy Page has always been a mysterious character. Obsessed with satanist Aleister Crowley, he bought Crowley's home, avidly absorbed his readings and collected his artifacts. Page loved to play the wizard; he dressed like one and waved his bow in the air during performances. It was Jimmy who conceived the idea that he and his three bandmates come up with self-representational symbols to be used as a "title" for Led Zeppelin's fourth album. He liked life on the spacey side!

JIMMY PAGE
Busy early days

• From 1962 until he formed Led Zeppelin, Jimmy Page was England's most sought-after session player. Here are some of the memorable singles on which Jimmy can be heard playing guitar:

Them — "Baby Please Don't Go," "Gloria," "Here Comes The Night" (second guitars on both of the latter two)
The Kinks — "All Day and All of the Night" and "You Really Got Me"
Tom Jones — "It's Not Unusual"
The Who — "I Can't Explain" (rhythm guitar)
David Bowie and the Mannish Boys — "I Pity the Fool"
Nico — "I'm Not Saying"
John Mayall — "I'm Your Witchdoctor"
Donovan — "Hurdy Gurdy Man" (also features John Bonham on drums, marking the first time he and Page played together; John Paul Jones is credited for the song's arrangement) and "Sunshine Superman"
Jeff Beck — "Beck's Bolero"
Joe Cocker — "A Little Help From My Friends" (lead guitar)

• Jimmy also appeared on numerous singles by the following bands or solo artists:

Neil Christian and the Crusaders, Carter Lewis and the Southerners, Jet Harris and Tony Meehan, Mickie Most (sometimes Mickie Most and the Gear), The Redcaps, Dave Berry, Mickey Finn and the Bluemen, Pat Wayne and the Beachcombers, The First Gear, Brenda Lee, The Primatives, Lulu and the Luvvers, P.J. Proby, Wayne Gibson and the Dynamic Sound, Brian Poole and the Tremoloes, Billy Fury, The Sneekers, The Zephyrs, The Lancastarians, The Brooks, Bobbie Graham, The Outsiders, Dave Berry, The Fifth Avenue, Gregory Phillips, The Masterminds, Judi Smith, Les Fleurs De Lys, and Twice as Much.

• Jimmy played on Chris Farlowe's "Out of Time" in 1966. Now, 22 years later, Farlowe is singing on Page's solo album.

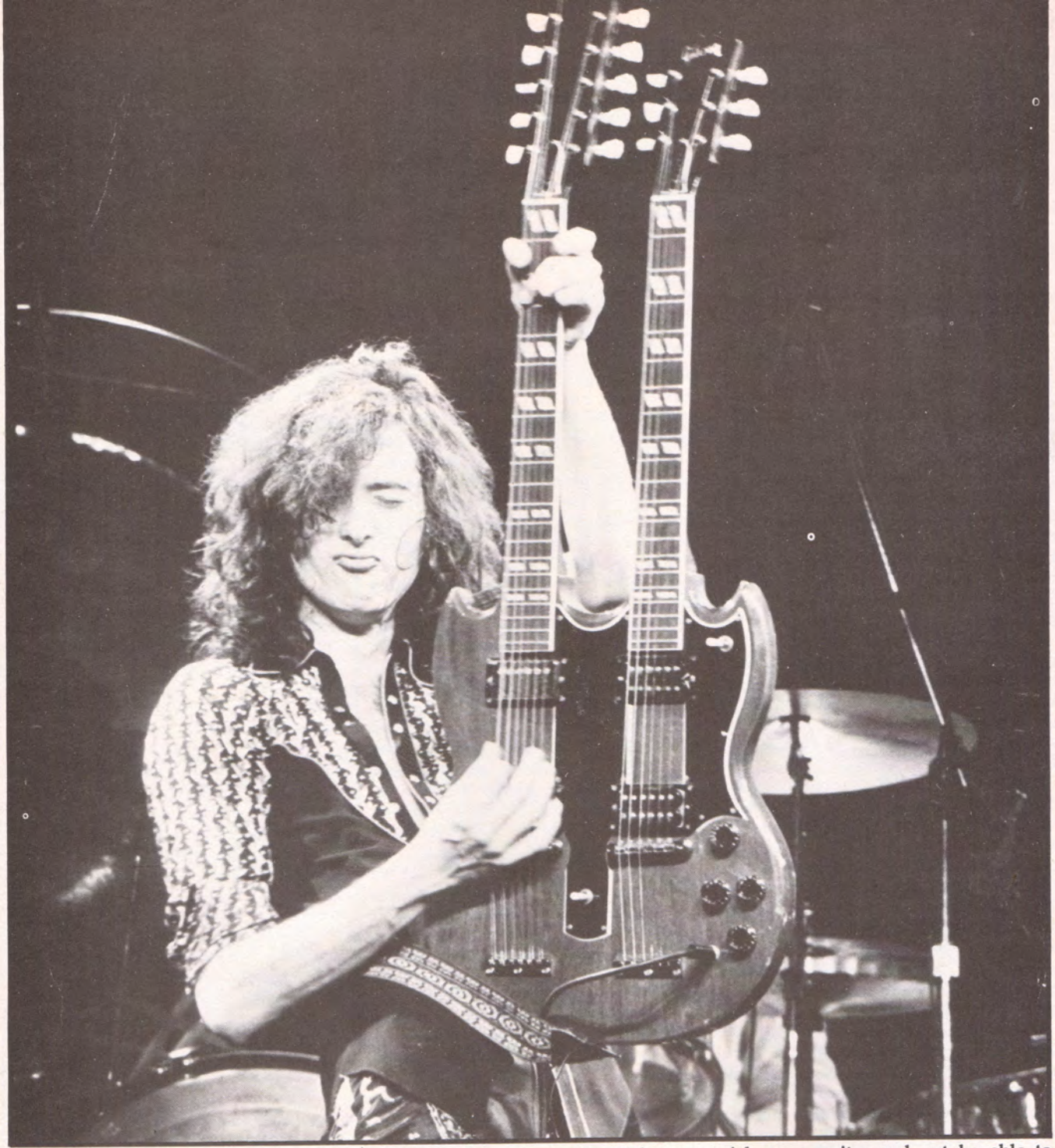

PHOTO: BOB GRUEN/STARFILE

There aren't many glimpses into the personal world of Jimmy Page, but there are some clues. While on tour, here's what Led Zeppelin's contract specified should be in Jimmy's room: flowers in bedroom and lounge, fresh fruit (grapes and green apples), bottled spring water, candles lit, champagne on ice, fresh orange juice, in bedroom the stereo set to be tuned to a hip FM station.

Page already has secured a place in rock history as one of its most influential guitarists. He pioneered the use of distortion, using the fuzz box, the echoplex and the violin bow before anyone else, to produce a myriad of otherworldly sounds. But he wasn't all gimmicks; he earned the nickname "magic fingers" while still in the Yardbirds for the high-speed runs he would achieve all over the neck of his guitar. And when it was time for subtlety (for "light and shade" as he would always put it), he could squeeze one sleazy, bluesy note for all it was worth.

Of the three surviving Led Zeppelin members, it is Page who was most devastated by Bonzo's death. He all but completely vanished from the music scene for years. "After the loss of John, I didn't touch a guitar for many, many months," he said while still in The Firm.

"I haven't actually totalled it up," he claimed, "but it was long enough to pick up a guitar and not be able to change the chords properly. I was totally destroyed at the loss of John, 'cause he was such a great friend of mine. And I couldn't ... I didn't ... there was no other drummer that I could even conceive playing with when he was alive, let alone when he was gone.

"Every time I saw the guitar, I didn't want to touch it, because it just reminded me of the whole thing, y'know."

As it turned out, the best therapy for Jimmy Page came when he finally got back into the game. "I knew I needed it," he said. "I mean, I needed to play in front of an audience, 'cause that's the only way I'd be able to break through this whole sort of quagmire."■

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PHOTO: JANET MACOSKA

John Bonham

How sad and ironic that rock's two greatest drummers and rowdiest characters should die so young and almost exactly two years apart. But John "Bonzo" Bonham didn't seem to be so hell-bent on self-destruction like his colleague in the Who, Keith Moon. Everyone who knew Bonzo felt he was a lovable bear of a man. He could be violent, but that's the aggressive nature of a drummer. He was a simple man who gave few interviews, liked to work with his hands (even when he played the drums sometimes!), and was loyal to his family and friends.

Born John Henry Bonham on May 31, 1948 in Worcestershire, Bonzo once said that "drumming was the only thing I was any good at." His dad taught him the building trade, and Bonzo often said that if the next Zeppelin album didn't sell, he might well be "back on the roofs." (Bonzo and father were filmed working on the drummer's Worcestershire farm during his solo sequence in the Led Zeppelin film *The Song Remains The Same*.)

Bonzo was only 17 when he married his wife Pat (to whom he promised he'd give up the drums). The Bonhams started out with a humble enough abode ... in a caravan! Although they were very poor, he managed to maintain his habit of bashing about in clubs with local bands. Bonzo was developing quite a local reputation. Two of his early bands, the Crawling King Snakes and Band of Joy, featured a young singer named Robert Plant.

Bonham later joined Tim Rose's band, making better money. By then, Jimmy Page needed only a drummer to fill out his planned supergroup.

If John Bonham hadn't joined Led Zeppelin, the music just wouldn't have been the same. Zep's music was truly the result of the magic that occurred when the four men joined forces. For this reason, Jimmy, Robert and John Paul Jones never considered replacing Bonzo after his death. As Page later said, "It would be silly to even think about going on with Zeppelin. It would have been a total insult to John. I couldn't have played the numbers and looked round and seen someone else on the drums."

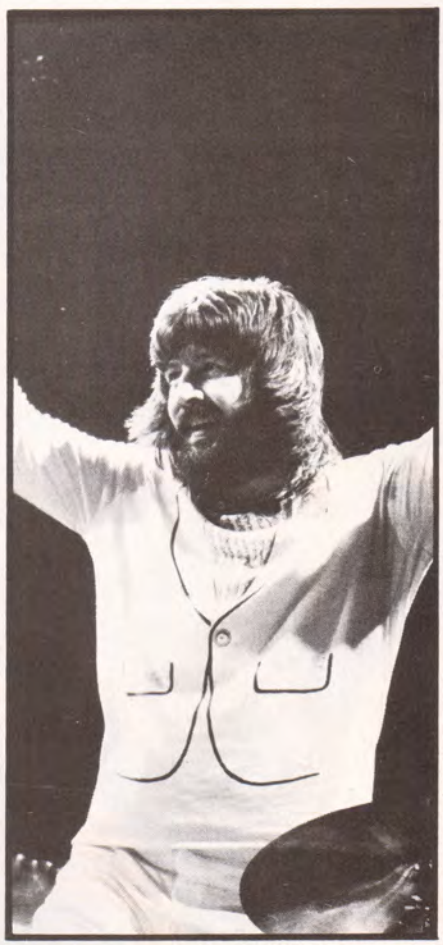

PHOTO: JANET MACOSKA

Bonzo's son, 22-year-old Jason Bonham, is carrying on in his father's footsteps. Jason can even be seen drumming during his father's solo spot in the Zep movie. One time, during rehearsals for the band's 1979 Knebworth shows, Jason sat in for his father. He was rumored to replace Bonzo on a Led Zeppelin reunion tour, which is more the result of rumormongers' wishful imaginations than actual fact.

As a drummer, John Bonham was absolutely one of a kind. No one could hit the drums harder (listen to "When The Levee Breaks"), and he was capable of the intensely complicated arrangements (check out "Black Dog"). Bonzo's showcase during Zeppelin's shows came during "Moby Dick," when he would turn the arena into a massive tribal gathering with his brutish beats and voodoo rhythms. If he were still around, it's very doubtful that Bonzo would have anything to do with the drum machines that are used so prevalently today.

While touring with Led Zep, Bonzo's room had to be stocked with fresh fruit, beer, champagne on ice, sheepskin rug, candles, fresh flowers, milk, fresh orange juice. (You wouldn't want to get Bonzo mad!)

"We get on well," he once said of Led Zeppelin. "The whole group gets on well. To me, some groups get too close and the slightest thing can upset the whole thing. In this group, we're just close enough.

"With Led Zeppelin, we're always writing new stuf, doing new things and every individual is important."■

JOHN BONHAM
Did you know ...

- Imagine what it would have been like getting that preview of great things to come if, in 1967, you bought "Long Time Comin' "/"I've Got a Secret," a single by a then unknown singer named Robert Plant. The record featured one John Bonham on drums.
- An L.A. radio station owner threw a birthday party for Bonzo in 1973. Bonzo wound up throwing most everybody in the pool.
- Bonzo lost his driving privileges for six months in 1975.
- In California, Bonzo was arrested, charged with battery and freed on $250 bail in 1977 after he, manager Peter Grant and bodyguard John Bindon allegedly beat up a security guard who worked for concert promoter Bill Graham.
- John Bonham used the largest drum sticks available, nicknamed "trees" among drummers.

PHOTO: VINNIE ZUFFANTE/STARFILE

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A QUIZ THAT WILL LEAVE YOU DAZED AND CONFUSED

Dig out yer Zep albums, throw 'em on the turntable, nuke up some popcorn, and gather up any and all Zep-lovin' pals! It's time to play "Zeppelin Trivia!" Test your knowledge of Zeppelin lore with these 25 brain-teasers, guaranteed to challenge even the most stalwart devotee. Get 'em all right and yer not just a genius, yer a walkin' talkin' encyclopedia of rock'n'roll!

THE QUESTIONS:

1. Name the woman who sang a duet with Robert Plant on "The Battle of Evermore." Name the band she was in.
2. Jimmy once debated flying to Cairo during a break in a U.S. tour. What "omen" finally convinced him to take the trip?
3. Before managing Led Zeppelin, Peter Grant was an extra in what 1961 war film starring Gregory Peck?
4. Grant also did some stand-in work in the movies. Name the famous British actor he once doubled for.
5. Robert, Jonesy and Bonzo all appeared at what 1979 charity event organized by former Beatle Paul McCartney?
6. "Boogie With Stu" features what pianist? (Hint: he was an original member of the Rolling Stones, but got kicked out before the band hit it big.)
7. On what program did Led Zeppelin make their first-ever American television appearance?
8. Who was Bonzo's idol as a drummer when he was a teenager?

For 9 through 14, read the lyrics and name the songs (and albums) they're from.

9. "I took her love at 17 ... a little late these days, it seems."
10. "This is the mystery of the quotient: upon us all, a little rain must fall."
11. "I been workin' from seven til eleven every night. It kinda makes my life a drag."
12. "Ah-ha, girl, when you walk that way, watch your honey drip, I can't keep away."
13. "Shake for me, girl. I wanna be your backdoor man."
14. "Golem, the evil one, crept up and swept away with her."

We'll name the Zeppelin cut, and you name the original song (and the original artist) from which lyrics and/or melody were "borrowed" by Led Zeppelin.

15. "Dazed and Confused" from *Led Zeppelin.*
16. "Whole Lotta Love" from *Led Zeppelin II.*
17. "The Lemon Song" from *Led Zeppelin II.*
18. "Boogie With Stu" from *Physical Graffiti.*
19. "Rack My Mind" (by the Yardbirds with Jimmy Page).
20. "The Nazz Are Blue" (by the Yardbirds with Jimmy Page).
21. What song did Led Zeppelin donate to K-Tel Records for their compilation album, the proceeds of which went to the International Year of the Child?
22. In 1977, Jimmy and Robert visited England's famed punk club, The Roxy, to see what punk band?
23. What was to be the original title of the album *Presence?*
24. Name the first song on the first side of the first Zep album and the last song on the last side of the last Zep album.
25. Where was the last-ever Led Zeppelin concert performed on July 7, 1980?

ANSWERS TO THE DAZED AND CONFUSED QUIZ

ANSWERS:

1. Sandy Denny of Fairport Convention.
2. He saw a Zeppelin fly over the pyramids of Egypt on a TV special.
3. *The Guns of Navarone.*
4. Robert Morley.
5. "Rock for Kampuchea."
6. Ian Stewart.
7. "Don Kirschner's Rock Concert."
8. Keith Moon of the Who.
9. "Hot Dog" from *In Through The Out Door.*
10. "The Rain Song" from *Houses of the Holy.*
11. "Since I've Been Lovin' You" from *Led Zeppelin III.*
12. "Black Dog" from *Led Zeppelin III.*
13. "Whole Lotta Love" from *Led Zeppelin II.*
14. "Ramble On" from *Led Zeppelin II.*
15. "Dazed and Confused" by Jake Holmes.
16. "You Need Love" by Willie Dixon.
17. Both "Killing Floor" by Howlin' Wolf and "Kind Hearted Woman Blues" by Robert Johnson.
18. "Ooh, My Head" by Richie Valens.
19. "Baby, Scratch My Back" by Slim Harpo.
20. "Dust My Broom" by Elmore James.
21. "Candy Store Rock" from *Presence.*
22. The Damned.
23. *Obelisk*
24. "Good Times, Bad Times" and "I'm Gonna Crawl."
25. Berlin.

METAL MUSCLE: US vs. UK METAL (Nov. '86)...A crash course in heavy metal history! All the top Brits & Yanks in heavy metal.

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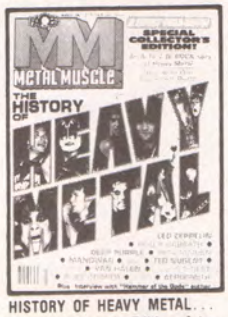

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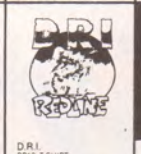
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ROCKTOONS

THIS ISSUE:

YER TYPICAL LED ZEP DUDE FROM THE '70s

YER TYPICAL **LED ZEP DUDE** FROM THE **'70s** — WHEN THE BAND WAS STILL RECORDING AND PERFORMING — WAS PROBABLY A **HIGH SCHOOL LONGHAIR** WHO SLEPT THROUGH HIS ALARM EVERY MORNING EVEN THOUGH IT WENT OFF RIGHT NEXT TO HIS **HEAD**!

YO, **DUDE**! WE'RE GONNA BE **LATE** FER **SCHOOL**!

HUH? IS IT **TOMORROW**?

THIS WEEKEND'S THE **CONC**,* MAN!

*"CONC" WAS SHORT FOR "CONCERT." '70s HIGH SCHOOL LONGHAIRS WOULD HIT AT LEAST **ONE** "CONC" A MONTH.

YER TYPICAL LED ZEP DUDE FROM THE '70s WOULD **PROBABLY** BE IN A BAND.

OKAY, MAN. I WORKED UP A **ZEP** SINCE WE'RE HITTIN' THE **CONC** TOMORROW.

ZEP

ALMOST **EVERY** CELLAR BAND GAVE "ROCK AND ROLL" A SHOT.

S'BEEN A LONG TIME SINCE I **ROCK AND ROLLED** ...

IT KIND OF MADE IT **MEAN** MORE WHEN YA HEARD **ZEP** DO IT.

... S'BEEN A LONG TIME SINCE I **DID THAT STROLL** ...

I CAN **DIE** NOW! I'VE WITNESSED A **LED ZEPPELIN CONCERT**!

STADIUM

TONIGHT: LED ZEP

VOGER

A **LOT** HAS GONE DOWN SINCE THOSE DAYS ... BONZO'S DEATH, REAGANOMICS, "THE MAKING OF MICHAEL JACKSON'S THRILLER" ...

YOU GOT A **HAIRCUT**!

I HAD A **JOB INTERVIEW**.

YER TYPICAL LED ZEP DUDE FROM THE '70s MAY LOOK **DIFFERENT** TODAY THAN HE DID 10 YEARS AGO ...

I HAVE A WIFE, HOUSE, BABY, MICROWAVE OVEN, VCR AND AN ANSWERING MACHINE. I AM A **TOGETHER '80s DUDE**.

WAH!

HOME SWEET HOME

... BUT HE'S STILL A **LED ZEP DUDE** AT HEART. ROCK ON!

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1014 □ Paul Stanley
1015 □ Gene Simmons
1016 □ Led Zeppelin -Collage
1022 □ Motley Crue -Tommy Lee
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1036 □ AC/DC
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1011 □ Celtic Frost
1098 □ Def Leppard
1030 □ Iron Malden
1035 □ Iron Malden -Live after Death
1049 □ Iron Malden -Trooper
1051 □ Kiss -Destroyer
1055 □ Kiss -Group w/Makeup
1058 □ Led Zeppelin
1060 □ Megadeth -Peace Sells
1061 □ Metallica -Lightning
1062 □ Metallica -Puppets
1063 □ Metallica -Kill 'em All
1064 □ Metallica -Jump Into Fire
1072 □ Metallica -Group Shot
1065 □ Metallica -Like a Maniac
1105 □ Motley Crue -Theatre of Pain
1067 □ Guns 'N Roses
1075 □ Motley Crue -Girls
1077 □ Pink Floyd
1093 □ Poison -Group Shot
1097 □ Randy Rhoads -Tribute
1078 □ Sid Vicious
1088 □ Slayer -Hell Awaits
1095 □ Venom -with Snake
Whitesnake

HEADBANDS $4.50

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1010 □ Def Leppard
1013 □ Iron Malden
1017 □ Led Zeppelin
1018 □ Motley Crue
1034 □ Guns 'N Roses

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1053 □ AC/DC -Who Made Who
1381 □ Ace Frehley -Frehley's Comet
1177 □ Aerosmith -Aeroforce
1449 □ Peace Sign
1229 □ Alice Cooper -Constrictor
1404 □ Alice Cooper -Raise Your Fist
1115 □ Anarchy
1425 □ Anthrax -Preacher
1179 □ Anthrax -I Am The Man
1403 □ Lynyrd Skynyrd -Crest/Eagle
1183 □ Bon Jovi -Slippery
1184 □ Bon Jovi -Jon
1421 □ Motley Crue -Bad Boys
1377 □ Bon Jovi —Signatures
1057 □ Boston -3rd Stage Tour
1494 □ Faster Pussycat
1060 □ Cinderella -Portrait
1503 □ Lita Ford -LP Cover
1331 □ Hanoi Rocks
1311 □ Dead Kennedys -Cambodia
1391 □ Def Leppard -Women
1488 □ Def Leppard -Hysteria
1507 □ AC/DC -Heat Seeker
1489 □ Dokken -Battleship/Group
1490 □ Dokken -Back For The Attack
1248 □ Europe -Faces/World Tour
1252 □ Grateful Dead -Blues For Allah
1511 □ Anthrax -No Frills
1487 □ Great White -Finally A Tour
1435 □ Guns 'N Roses -Appetite/Destruction
1482 □ Guns 'N Roses -GNR Was Here
1479 □ Heathen
1520 □ C.O.C. -Nothing Remains
1480 □ Heretic
1197 □ Iron Maiden -Aces High
1198 □ Iron Maiden -Somewhere In Time
1201 □ Iron Maiden -USA Tour '87
1523 □ David Lee Roth -Skyscraper
1261 □ Jimmy Page -Zeppelin
1432 □ King Diamond -Portrait
1486 □ Kiss -New Album Cover
1402 □ Kiss -Crazy Nights
1266 □ Led Zeppelin -S.S./Full Color
1269 □ Led Zeppelin -Houses Of Holy
1525 □ Dokken -Medallion
1496 □ M.O.D.
1492 □ McAuley-Schenker -Perfect Timing
1102 □ Megadeth -Kill For Thrill
1101 □ Megadeth -Peace Sells
1514 □ Bitch
1072 □ Metallica -Master of Puppets
1073 □ Metallica -Damage Inc.
1075 □ Metallica -Metal Up Your Ass
1389 □ Metallica -Crash Course
1533 □ Guns 'N Roses -Skull
1502 □ Motley Crue -Allister/Girl
1206 □ Motley Crue -Theatre of Pain
1537 □ Kingdom Come
1208 □ Motley Crue -Girls
1345 □ Motorhead -Orgasmatron
1427 □ Nightmare -Dream Warrior 3
1540 □ L.A. Guns
1278 □ Ozzy Osbourne -Ultimate Sin
1279 □ Ozzy Osbourne -Randy Rhodes
1483 □ Pink Floyd -Collage
1484 □ Pink Floyd -Bombers
1542 □ Led Zeppelin -Physical Graffiti
1211 □ Poison -4 Faces/Cat Dragged
1212 □ Poison -Logo/Talk Dirty
1433 □ Poison -I Want Action
1079 □ Queensryche -Rage For Order
1280 □ Ratt -Dancing Character
1544 □ Megadeth -Radiation
1547 □ Metallica -Collage
1495 □ Rush
1353 □ S.O.D. -English or Die
1553 □ Savatage
1355 □ Sex Pistols -Collage
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1288 □ Slayer -Devil/Reign In Blood
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1559 □ Warlock -LP Cover
1291 □ U2 -Joshua Tree
1081 □ Vinnie Vincent -Invasion
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1112 □ Warlock
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1104 □ Led Zeppelin
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1114 □ Misfits
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1125 □ Peace Sign
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1150 □ Lita Ford -Guitar/Sexy Shot
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2343 □ Pink Floyd -Group Posed
3122 □ Poison -Group
0272 □ Randy Rhoads -Posed Shot
0235 □ Ratt -Cellar
0172 □ Samantha Fox -Topless/Shorts
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1058 □ Kiss -Makeup/4 Pics
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1024 □ Judas Priest
1025 □ Kiss
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1030 □ Metallica
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The Song Remains The Same

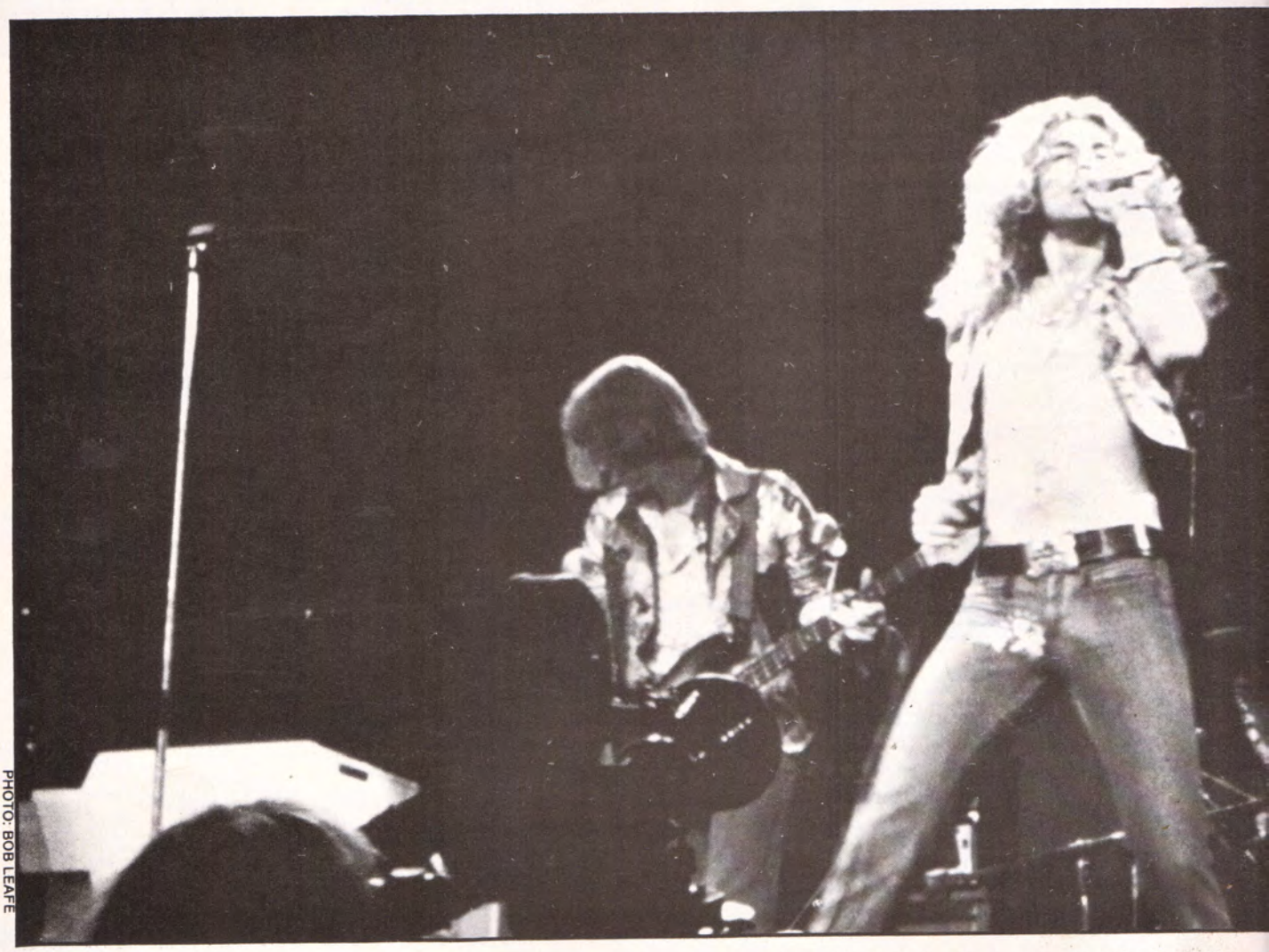

PHOTO: BOB LEAFE

The Led Zeppelin movie, *The Song Remains The Same*, has been slagged time and again, especially by the members of the band! But the film's historic significance as the only official visual record of Led Zeppelin in concert grows with each passing year. If you love Zep, it's a masterpiece.

The Song Remains The Same, the Zeppelin movie as we know it today, almost never made it to the theaters. The band, you see, just didn't like it.

And Zep manager Peter Grant, who bankrolled the whole thing, later called it "the most expensive home movie ever made."

The footage that we now enjoy on midnight movie screens and in living room VCRs across the nation was going to be scrapped. Canned. Chucked. Finito.

"For a time the movie was shelved," Jimmy Page later said, "and we were going to come over here with what we'd learned and do some more footage. But after Robert's (August '75 car) accident, we were forced to tie it all up."

But, hey, *The Song Remains The Same* is now the only official, band-authorized look at Led Zeppelin in concert (and even a look at their personal lives and fantasies), preserved for the eons! So, although the film gets knocked for its excess, it's a reason to celebrate for die-hard Zep heads.

EXCESS is what *Song* is all about, so if you *already* agree with the Siskels and Egg-berts of the world that Led Zeppelin is intrinsically excessive, don't bother with *Song*. But if you dig Zep, you'll dig this flick, because it's full of EXCESS.

Once the decision was made to do a Zep movie, Jimmy Page got in touch with filmmaker Joe Massot through a mutual friend. They hit it off ... at first.

"I told Jimmy that I didn't think there was any point in making another *Woodstock* or *Bangla Desh* type of film," Massot said at the time. "They were 16mm documentaries, almost in the home movie style."

The concept Page and Massot agreed on was to somehow use film to represent the four Zep members' individual personalities and intercut the results throughout the concert footage. "It was like when we chose a symbol for the fourth album," Jimmy said in an early interview. "We each went away and came up with an idea. It gave an insight into each personality, whether it be tongue-in-cheek or deadly serious."

The personal sequences were filmed in the fall that followed Led Zeppelin's 1973 American tour. The live sequences were filmed on the last three shows of that tour at New York's Madison

Does anybody remember laughter?

Square Garden on July 27, 28 and 29th. The band eventually became disillusioned with everything they'd filmed; they felt the concert footage was dull. They were so unhappy with the film's progress that they fired Massot. Said Jimmy at the time: "He's got his priorities a bit mixed up, and he missed a lot of stuff as well." Massot's replacement was Australian Peter Clifton, and the end product credited both men.

Despite the band's reticence, here is a film that takes on new, greater significance with every passing year. It opens with Peter Grant's sequence. Although not a member of the band, he was always considered the "fifth Led Zeppelin member," and set the standard for rock management ever since his reign. Grant is seen in '20s gangster clothes driving a vintage Pierce Arrow. Faceless men, and even a werewolf, are assembled around a table either playing some kinda "Monopoly from Mars" game or planning an international corporate takeover. It's very witty and *veddy* British (reminiscent of that "Avengers" style tongue-in-cheekiness).

Grant and goons open fire with machine guns that would have made Edward G. Robinson proud. In a remarkable moment of pre-splatter-era cinema, one of the attackees' heads rolls off his body and multi-colored "blood" spurts high from his neck. The sequence has always been a crowd pleaser, and it's a hell of a way to open a movie!

We next observe the members of Led Zeppelin in their natural environments as they receive tour date announcements from Grant. (It's so sad to see Karac Plant, a beautiful little boy with his father's curls, frolicking nude and laughing to the delight of his parents; Karac died four years later of a stomach infection.)

Robert Plaint's grounds in Wales are lush, green countryside. He seems to be the ultimate utopian hippie as he chomps on an apple, son in arm, accepting the messenger boy's note.

We see John Paul Jones reading "Jack In the Beanstalk" to his adorable little daughters. (Jonesy's haircut at the time was rather "beanstalk-ian," in fact.)

Jimmy Page is seen playing some sort of bizarre, ancient droning instrument (a small box-like object with a crank that emits a sound rather like a sitar/bagpipes hybrid). His "druggy" intro was filmed on the Loch Ness with tinted film and hand-held camera, to give that "I'm on something" look. When Jimmy turns around, his eyes ... well ... they glow.

Back at John Paul Jones' Sussex home, we see Jonesy look at the announcement and exclaim "This is tomorrow!" And we're off to Zep land.

First we see Led Zeppelin getting off their jet at the airport. The traditionally tour-sick Page lets out a rip of coughs as he descends from the plane. At the time he was a physical wreck (three months of room service food and lousy hours will do that to you), and even had an injured hand (but you'd never know it to hear how he played those three nights). Then the turnpike (with a nice, visual police escort). Then the tunnel. And once we're in Fun City (Manhattan), we ride in Zep's limo as "Bron-Y-Aur," the mellow acoustic instrumental from *Physi-*

PHOTO: BOB LEAFE

cal Graffiti (which actually hadn't been released yet when these sequences were filmed) plays in the background. Then we're at Madison Square Garden. You can hear that special, one-of-a-kind sound ... that din a crowd emits when it's done finding its seats and buying popcorn and it's ready to experience some live music. The lights are out, but we hear somebody yell as Bonzo drums the intro to "Rock and Roll."

One listen and one look at this exciting band puts to rest any of the doubts they had about releasing this movie. The mix is a little cleaner than that of the album, most likely for movie projection purposes. The film was released in Dolby stereo (and the hifi VCR version sounds killer, folks). The voice is more upfront and some redubbing was obviously done.

Just a piece of "Bring It On Home" from *Zep II*, the hook, leads into a blistering "Black Dog." Robert's delivery varies from the studio version, pleasantly so. Kind of a road weary, I've-done-this-song-a-lot-and-I-know-its-ins-and-outs-like-the-back-of-my-a**-by-now. Very assured and loose and dirty. The film's editors cut in a bridge, a subway, and Jimmy takes a BLISTERING solo. "Black Dog" didn't make it onto the soundtrack album. A pity.

Next we see a nice, spacey technique they'd only have tried to pull off in those wacky, nutty '70s: Jimmy Page-times-four just riffing away. It's speeds-ville, man. We don't quite know where this is going, but when the band pops in, we realize it's their mega-blues classic from the third album, "Since I've Been Loving You." Shots of the audience verify their trance-like rapture. Here is a true highlight of the movie (and with no added fantasy sequences, just pure performance, pure genius). "Since I've Been Loving You" should have been on the soundtrack!

More shots of subways precede the Jonesy set piece, "No Quarter." The dry ice machine gets cranked on for this spacey number. Jonesy plays his ethereal, phase-shifted electric piano (supported by some good old-fashioned wawa from Page), while the first fantasy sequence from a band member gets cut into the proceedings

First we see Jonesy in Victorian garb playing a huge pipe organ, one that would have made Lon Chaney, Sr. envious. Then, a band of masked horsemen terrorizes women and children. The ringleader, wearing a "Phantom of the Opera" mask, walks into a mansion. He removes his mask, and ... it's Jonesy! Dogs, wife and children come running as the man of the house returns home. Kind of a silly sequence, it symbolizes Jonesy's "Jekyll and Hyde" existence, that of a family man caught in the lunacy of life on the road. Jonesy's recital, which is aided and abetted by some lucid soloing by Page, holds it together.

Next comes the first in a series of unflattering glimpses at the backstage and off-stage world. This one's no fantasy. This sequence captures Peter Grant in all of his insulting, brow-beating glory. Grant was said to be fair, and wouldn't come down on you

(continued on page 62)

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Why write a book on Led Zeppelin?

SD: Led Zeppelin was clearly the biggest rock band to come out of anywhere in the 1970s and for a large segment of America's youth population, Led Zeppelin was very culturally dominant during those years from 1968 to 1980. At some point in the early '80s after Led Zeppelin broke up, I decided that I wanted to write a book about rock. I'd done a few other books about reggae music and "fringe" cultural things like that but I really wanted to do a book about the big rock phenomenon that had gotten so big in the '70s and '80s. I looked around and a lot of the groups had already been done and they were authorized biographies and most of them were pretty lame. There'd been lots of books about The Beatles and The Stones and The Who and all of these other great groups, but there was sort of one untold story and that was the Led Zeppelin story. And the reason that it was an untold story was because Led Zeppelin were very, shall we say "mischievous" during their career. They got in a lot of trouble. They got in trouble with the law, they got in trouble with each other, they got in trouble with drugs and alcohol, and it was a story that had never really been told because Led Zeppelin and Led Zeppelin's management were really masters of media manipulation and they really knew how to control the press, how to control radio and how to control the usual formal channels by which information about musicians gets out. So I was so sick and tired of all these authorized biographies, and I decided that it would be interesting to write an adversary biography. I had had experience with touring with Led Zeppelin and I had seen them on the road and in all their glory during 1975 when Led Zeppelin was really at its height. So I decided to track down a lot of the people that'd been associated with Led Zeppelin, old girlfriends, old employees, people who worked in the record business, people who worked in radio, disc jockeys, people who'd been in intimate contact with them. At first I thought it'd be kind of a hard story to pull out, but soon I realized that a lot of people were afraid of being left out of the story and then gradually as word of the book got out, people started to call me and tell their stories.

Hammer Of The Gods is really the first time that anybody's sat down and really written a book about the truth of what the rock era was like in the '70s.

One of the primary tenets of an unauthorized biography is that generally, the band doesn't talk to you. Now is that the case here? Did you try to get in contact with the band members?

SD: Here's what happened. I went on tour with Led Zeppelin in 1975. I was working as a journalist at the time and went on tour with an assignment from a magazine called *The Atlantic Monthly* which is kind of a mainstream cultural publication. So I went on tour with Led Zeppelin for a few weeks and flew around with them in their legendary "Starship", which was a private plane that they had chartered and that was equipped with the various things you wouldn't find in a normal airplane. (Laughs)

Boy, is that tactful!

SD: During this period, I got to see, as I said, a lot of Led Zeppelin in action, backstage, off stage, at the hotel. I really got to see what went on behind the locked and guarded doors of Jimmy Page's hotel suite—not *everything*, but a little bit. And I fleshed out a lot of that information with information provided by other musicians and old girlfriends, former groupies now respectable matrons in Los Angeles, and some not so respectable I should say. And even wives.

When I started to do the book some years later, I did get in touch with Robert Plant and I did get in touch with Jimmy Page as a courtesy, to say listen, I'm doing this book, would you grant an interview. I never heard from Plant, and I heard sort of obliquely from Page, but he wasn't in a state to be interviewed at the time and so I never really pursued it. Later, parenthetically, I kind of regretted getting in touch with Jimmy because some strange things began to happen to me personally while I was doing the book and mutual friends who knew both me and Jimmy say, 'oh, you should never have given Jimmy your address because he's put a hex on you' and things like that. (Laughs) So I didn't really pursue Jimmy Page any further when some of these strange things started to happen. I just went ahead and did the best kind of adversary rock book that I could. But I want to repeat—because Robert Plant has denied on MTV and in other media that the band ever met me or even talked with me or anything like that—that I do, thank God, have taped interviews with all four members of Led Zeppelin and I have photographs of me and Robert Plant having fun at the Continental "Riot" House on Sunset Boulevard in Los Angeles. Thank goodness I have proof that I did spend time with them and did interview them.

Who was your primary source in *Hammer Of The Gods*?

SD: There's several primary sources. One was a rather notorious figure named Richard Cole. They used to call him the "rock soldier" because he was the ultimate road manager. He worked not only with Led Zeppelin but with Eric Clapton and other English rock stars. For 13 years he was an employee of Led Zeppelin's manager Peter Grant. Richard Cole and I met in Los Angeles and he was a little bit down on his luck at the time and seemed willing to talk about his 13 years of experience with Led Zeppelin. He certainly was a primary source. There were many other sources also. There was a former vice president of Swan Song Records named Danny Goldberg who was a very good source. There were several former girlfriends of Jimmy Page, one a woman named Lori Maddox who's now 25, but when she was 14 years old, she was kidnapped by Jimmy and sequestered in one of these legendary locked hotel suites for a long time. There's several other groupies from the early and mid-70s, Miss Pamela and Bebe Buell. I really hesitate to call these women groupies because they were wives and lovers, and "groupies" is a term I don't really like, so I shouldn't really use it. They're good people and great sources.

In setting up this book, you indicate that the social climate of the late '60s and early '70s was a big part of Led Zeppelin's rise. How was that climate a big part of it?

SD: Well, the late '60s especially were very kind of "witchy" times, and most people think of Led Zeppelin as being an English band, which of course they were. They were four Englishmen, but you've got to remember that Jimmy Page loved Los Angeles and spent most of his time there when he wasn't working in the studio in London. He was a part of that whole very witchy scene that took place in Los Angeles in the late '60s, that produced other phenomenon unrelated to Led Zeppelin, like the Manson Family. It was just a time and an era where people would do things that they couldn't get away with today for various reasons. This is where all the old stories about Led Zeppelin selling out to the devil come from. This was an era that doesn't really exist anymore. The money doesn't exist, the personalities don't exist, the freedom to get away with a lot of stuff doesn't really exist anymore. These Led Zeppelin guys were young, 23-24—Robert Plant was only 19 or 20 when he started Led Zeppelin. So they were young, impressionable guys, and the '60s were times of enormous freedom and change. That's the climate that Led Zeppelin came out of, a real wild time. I often say that the late '60s and the '70s, the so-called rock era, is a little bit like Hollywood in the '20s; it's an era that is gone and its like will not be seen again for a long time, simply because the possibilities don't exist anymore.

How did Jimmy Page start dabbling in the occult?

SD: Well, Jimmy Page was interested in two things during the '70s before Led Zeppelin while he was in the Yardbirds: One was art nouveau, which is a form of art that was very prevalent especially in Europe around the turn of the century, the 1890s and the early years leading up to 1910. Many of the nouveau artists were very interested in the mystic and the occult. Art nouveau went hand in hand with pre-Raphaelite poetry and with certain styles of furniture making and painting and sculpture. One of the later art nouveau poets was a man named Aleister Crowley who was a legendary mountebank and pornographer and poet and philosopher of the occult and he was also an expert mountain climber and he had, shall we say "diverse" interests in the occult. Jimmy Page is a collector of Crowley, of Crowley's robes and canes and hats and artifacts. Crowley died in 1947 in England and Jimmy, like many of the English rock musicians of that era, was very interested in Crowley because he lived like the rock musicians would later on in the '70s. He lived a very free life with a lot of women and he was addicted to cocaine and morphine and he had a philosophy that he termed "Do what thou wilt."

Crowley believed that you should do whatever you wanted to do, that nothing was forbidden, that everything was permitted. This was a philosophy that appealed to Jimmy and a lot of other English rock musicians who, when they began to make a lot of money began to live as Crowley did, and it was no accident that Jimmy later went on and bought Aleister Crowley's old house, a legendary haunted house called Boleskine House on the shores of Loch Ness in Scotland, and still owns it to this day.

You do hear a lot about Led Zeppelin and their penchant for the occult, and not without reason. They were very manipulative and they used a lot of occult symbols on their albums and their records had double meanings and things like that. It was part of the hook that Led Zeppelin stuck into the youth of America, I think, this very manipulative semi-mystical semi-occult penchant, without ever really identifying themselves with the occult. Still they managed to get millions of kids to think that they were masters of secret orders, etc., which they indeed might have been.

The rumours were spread not just by the music that they made and by the *double entendre* in the lyrics; the rumours were spread in other ways, weren't they? Doesn't this groupie "jungle drum" have a lot to do with it?

SD: The classic Led Zeppelin rumour was that Led Zeppelin sometime in 1968 sold their souls to the devil in exchange for unbelievable wealth and record sales and success, etc. And the story that all the girls tell, and still tell to this day, is that Led Zeppelin—the three members of Led Zeppelin, Jimmy Page, John Bonham and Robert Plant—made some sort of pact with the devil and that one member of Led Zeppelin would refuse to sign his name in blood, and that was John Paul Jones. Now these are only rumours, they're unsubstantiated, but a lot of people believe them and a lot of people who know Led Zeppelin well and who knew them well at the time say that it's very reasonable, that John Bonham and Robert Plant were very young and very impressionable and Jimmy was an established rock star and that he might've been able to talk them into something like this.

A couple of major events that seemed to happen during the course of Led Zeppelin's personal and professional lives seemed to be directly tied into this. What were they?

SD: You're probably talking about the various deaths of people tied to the band, ultimately one of the band members themselves. Robert Plant had a lot of bad luck with his family. There were some strange car crashes and a lot of people close to Led Zeppelin died over the years unfortunately. I wrote this book a couple of years ago now and I still get letters from people who tell me of incidences they know of people who were associated with Led Zeppelin and passed away mysteriously. Again these are unsubstantiated rumours, but everybody who talks about the so-called Led Zeppelin pact with the devil always points out that John Paul Jones was the one that refused to join in and he is the survivor of the group. He didn't get involved with drugs, he didn't lose any children, he didn't die. He's retired basically with his fortune intact. All of these things are annoying little devils of rumours because they seem so tantalizing and seem so true.

Some of this bad stuff happened to Robert Plant. Back when his son Karac died of that mysterious illness, he was very nervous about Jimmy's involvement with this stuff.

SD: Well, he refused to have anything to do with Jimmy Page for two years after that. The funny thing was that a couple of years after the death of Robert's son—which took place only a little while after Robert and his family were very badly injured in a car crash—he happened to see an interview in some English farming magazine that Roy Harper was writing lyrics for a Led Zeppelin album and he got mad and called up Jimmy Page and Led Zeppelin went back to work on that one more album called *In Through The Out Door.* It's probably no coincidence that after Led Zeppelin broke up, Robert Plant went out on his own, throwing away an obviously very lucrative possibility of going back with Jimmy Page.

When you read *Hammer Of The Gods* you get the feeling there were more than four members of Led Zeppelin.

SD: Yeah, Led Zeppelin was really six people. There was Jimmy Page, Robert Plant, John Bonham and John Paul Jones, but there was a fifth member, their manager Peter Grant. Peter's a legendary figure from the London music world. The London music world was very heavily tied into the British version of *la cosa nostra* and Peter was a tough guy, an ex-professional wrestler. He had a reputation for, if he disagreed with someone, throwing them out the window and dangling them over Oxford Street in London by the heels of their shoes. Throughout Led Zeppelin's career, Peter Grant always toured with the band and was very indomitable, a very tough guy, and anybody who got in Led Zeppelin's way was squashed. This again is part of Led Zeppelin's reputation as bad guys, "bad company" so to speak.

There was another member, Richard Cole, whom we talked about before, the road manager, who was a sort of *de facto* sixth member of the group. He went everywhere with them, he took care of them. He's actually responsible for a lot of the mayhem that Led Zeppelin got blamed for.

Robert describes John Bonham as a family man, a practical joker, but sort of kneeslappin' and fun lovin'. That's not the picture you paint of him in the book.

SD: I saw that side of John Bonham, too, but I also saw on tour another side. Members of Led Zeppelin used to call John Bonham "The Beast" because he would have a couple of drinks and he would basically go berserk. He'd be like a loose cannon rolling around on the deck and he would do anything to anybody at anytime. He used to go up in bars and slug women and he was a pretty bad guy. There's a famous story that they still tell out in Los Angeles about how John Bonham walked into the Rainbow Bar on Sunset Strip and he ordered 20 Black Russians, which is a vile concoction of coffee and vodka or something like that, and he drank ten of the Black Russians and he turned around and he saw a woman who is a booker for Kim Fowley—who was a local music figure at that time—sitting across the restaurant. She smiled at him and so Bonzo walked over and slugged her, bashed her in the face and said, "don't you ever (bleeping) look at me like that again!" That's one of a hundred stories I heard about Bonzo. There's stories about attempted rapes on the Starship . . . he would have a couple drinks and he would go nuts. The members of Led Zeppelin say it was because he missed his family so much; he was very devoted to his wife and children and really hated to tour. And I can understand that also.

There had been superstar bands before Led Zeppelin. What was it in your opinion about their music, about their personas, that pushed the mere excitement we'd seen in the past to frenzy?

SD: First of all, there's Jimmy Page, who is clearly the best guitarist to come out of the rock era. I read a quote from Prince who said that the thing about Led Zeppelin was they made you see a different color on every song when you heard a Led Zeppelin album. That to me sort of sums up Led Zeppelin's appeal. The other thing was John Bonham. No one could play drums like him. He was a big man and he hit those things so hard.

You made the analogy about "marching into battle" . . .

SD: Until this century, armies used to go into battle with bands of drummers and trumpets, and the drummers used to play in 4/4. If you substitute the electric guitar for that trumpet, when you think about a rock show with 18,000 kids dazed and confused on substances and things like that, it was like a "wargasm" kind of experience. Led Zeppelin's shows with the lights and the sound created something, a replica of the din of battle, and no other rock group has even come close to creating that incredibly colorful and very emotional feeling. No one could make a guitar emote like that, and I don't think anybody's followed in his wake. Maybe Eddie Van Halen, but he doesn't have the same kind of material, so Jimmy Page still stands alone as the Mahler of the Telecaster or the Wagner of the Les Paul I'd say.

Why do you think that this sort of phenomenon can never happen again in rock music?

SD: First of all, Led Zeppelin existed on vast amounts of money. They were the rock industry's biggest act at its peak in the '70s and rock isn't as prominent in the culture now as it was in the '70s. Music is more diverse; there's rap, there's reggae, there's pop like Madonna. But in the '70s, Led Zeppelin were really the kings but the money isn't there anymore. Also the personalities aren't there. All the members of Led Zeppelin, all six of them—especially all four musicians—had their own kind of giant personalities. Musicians aren't that way anymore, it's a different world that we live in. Again, it's a lost era that I don't think we'll be seeing again soon. ■

Journalist and former "Rolling Stone" editor Stephen Davis is author of "Hammer Of The Gods: The Led Zeppelin Saga" (Ballantine Books), the controversial best-seller about one of the most important bands in rock'n'roll.

SONG REMAINS

(cont. from page 58)

unless you deserved it, but ya gotta feel sorry for the apologetic old arena foreman who takes heat from Grant, on camera, because unlicensed merchants were found peddling Zep posters within the stadium walls. (Interestingly, you can hear the band in concert echoing way in the background during the sequence. It sounds like "Dazed and Confused" that they're doing.)

The next two numbers, "The Song Remains The Same" and "The Rain Song," flow so naturally and beautifully into one another just as they did on *Houses of the Holy*, the album they were touring with at the time. (Note: "Celebration Day" from *Zep III* appears on side one of the soundtrack album, just before the "Song Remains/Rain Song" medley, but is nowhere to be found in the movie).

As Jimmy riffs away on his double-neck S.G., we see Robert's fantasy sequence. He is shown sailing in an ancient boat, wearing some sort of historical garb. It's near dusk. He washes ashore and mounts a waiting horse. He plunges a sword into the beach. We see the sword silhouetted against flames. Then it is morning on the beach. From the concert stage, Robert intones: "It is the springtime of my loving ... the second season I am to know. You are the sunlight of my growing ... so little warmth I've felt before."

In the fantasy, a caped Plant traipses through the woods. He gallops on the horse. He comes to a castle (actually Raglan Castle) wearing a falcon on his arm. The falcon attacks peasant guards within the castle. Suddenly, we see a slow motion sword fight between Robert and a bad guy. The bad guy falls in a moat surrounding the castle. Robert, with a torch, paces up a winding castle staircase. He finds a gorgeous blonde girl amidst many lit candles. But, he is attacked by armored guards. More slow motion fisticuffs follow. One guard catches fire ... another bleeds. All of this violence seems so at odds with the passive, poetic lyrics.

"These are the seasons of emotion," Plant sings gently through all of this carnage. "And like the wind, they rise and fall." He later said, "Mine wasn't just a role that I was playing, it had some relation to what I consider my role in life."

Next we're back at "off stage" land. We see people begging for tickets and then we see actual uniformed guards letting two lucky kids without tickets through the side doors! (Wonder what Peter Grant had to say about that ...)

Next comes another film highlight, "Dazed and Confused." We get to see Jimmy do his echoplex/violin bow routine up close. Ever the mystical kinda guy, Jimmy insisted his fantasy sequence be filmed during a full moon. "It hadn't occurred to me, when I was scrambling up the mountain, that I'd have to do about half a dozen takes," he later said. "Suddenly it hit me that I'd bitten off more than I could chew. In the film it didn't look anywhere near the distance covered — it looked like I was having a promenade."

During a much rockin'-er part of Jimmy's solo, there's a real-life scene showing club-wielding cops pursuing a longhair (the kid puts up a hell of a struggle) and tossing him into a detention room. We also see a longhair, in just his underpants, getting tossed out of the stadium.

"Stairway To Heaven" is next. This, the "official" live version of the FM standard, has gotten a lot of airplay, so most everybody is familiar with it. Robert's improv ("Just give it to me, give it to me, give it to me ...") is by now firmly imbedded into the psyche of rockin' America. But the ad lib that follows "and the forests will echo with laughter" has become an all-time classic: "Does anybody remember laughter?" Twelve years later, at the Live Aid benefit concert, Plant would repeat the line.

"Stairway" is performed straight, with no add-in editing.

Not really. You can see the dangerous situation he'd gotten himself into. You can see him clutching those rocks for dear life. You can see him suffering for his art. And at the top of the mountain, you can see the cloaked figure he's trying to reach.

When his face is revealed, we see Page as he would look at about age 80. Good makeup job. And timed perfectly to coincide with an eerie, echoey moment in his long "Dazed" solo. His face transforms back, back, gets younger, younger. We soon see the Jimmy of 1973. Then we see a photo from the Yardbirds, then a boyhood photo, then a baby photo, then lightning, then an embryo ... then in reverse we go back through all of the changes again until he's the old man. It's a well executed sequence that really "blew the minds" of kids from the '70s who caught the flick when it first came out.

And THEN ... as a BONUS ... we see ... good old MULTI-COLORED TRAILS!!!

The grateful crowd is bathed in a million tiny lights from a mirrored ball as the song ends. What better way to follow such a lovely, melodic song than with a little noise?

It's Bonzo's turn next, and the band kicks into "Moby Dick." Bonzo, ever the unpretentious kinda guy, doesn't do a fantasy sequence per se during his featured song. He is first shown decked to the nines (that is, Bonzo style) shooting pool. As the band walks offstage (and they sure look like they need the rest!), Bonzo hammers away at his solo. Then we see him polishing a restored antique car, riding a chopper, enjoying a performance by his young son Jason on drums (the cocky little kid even twirls a stick!), drinking beer, building, farming, just in general being Bonzo, and then ...

As the drum solo gets more frantic, we see Bonzo rolling out the rail, a nitrogen-fueled dragster, one of those long, thin jobs that go so fast you need a parachute to step 'em. Bonzo takes the quarter-mile straightaway with vigor, and we're treated to a bumpy, wheel's-eye view of the ride at 240 mph! It's almost frightening to watch, and it's pure Bonzo.

Next, against the dirty hook in "Heartbreaker" (which also didn't make it to the soundtrack album), we visit Times Square at night. City lights, oh so bright. We turn onto 42nd Street. The aura is sleazy, but it goes perfectly with those raunchy lyrics. The 42nd Street footage goes black and white, and this segues into black and white television newscast footage covering the great financial tragedy that took place on the second of the three nights the band was filmed. Almost $200,000 in $100 bills disappeared from a safe deposit box (the footage reveals it was box #51) at the posh Drake Hotel.

The next cut closes the show. "Whole Lotta Love" was reportedly pieced together from the three different nights' performances. The band, which has been doing the song for four-odd years, played it real funky around this time. A terrific kind of funky. The jam sequence is playful and spectacular. Page looks like he's having a gas with that hand-held, siren-like device he "plays" through his echoplex. The band kicks into the "Let That Boy Boogie," and plays some good old-fashioned rock 'n' roll that you just don't hear any more. "Shake it, baby," Robert croons, "Shake it one time for Elvis."

Plant really strains those vocal chords during the "way down inside" part of the song. (How could he do that night after night?) And for the big finish, flash pots explode as the band kicks back in. But that's not all ... Bonzo smashes a huge flaming gong. The show to end all shows!

As the studio version of "Stairway" plays, we see the band depart in limos and board the plane.

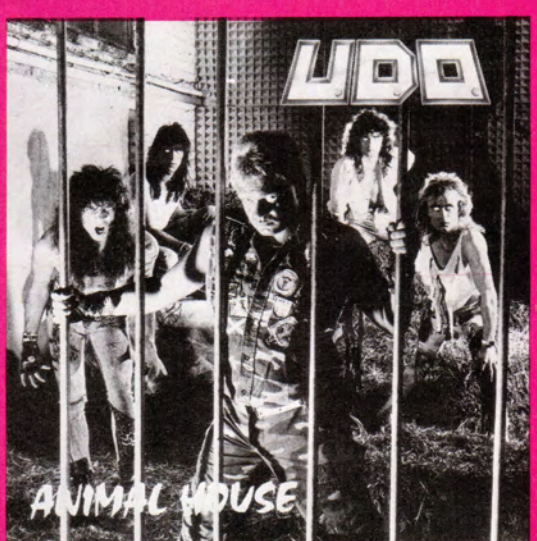
As it turns out, Jimmy didn't regret the film as much as he thought he would have. "The first time in New York was great," he said of the premiere. "The first time one had sat in an audience ... every time I had seen the film before was with technicians, people with a really critical eye.

"Then the film really lived for the first time and you could see people getting off on things, applauding and laughing at the right times, generally vibing."■

U.D.O.

UDO THE TANK IS BACK

Udo "The Tank" Dirkschneider, who nailed your "Balls To The Wall" as the lead singer of Accept, is back with his long-awaited solo album "ANIMAL HOUSE" featuring "THEY WANT WAR" and "ANIMAL HOUSE."



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ROBERT PLANT

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JONESY

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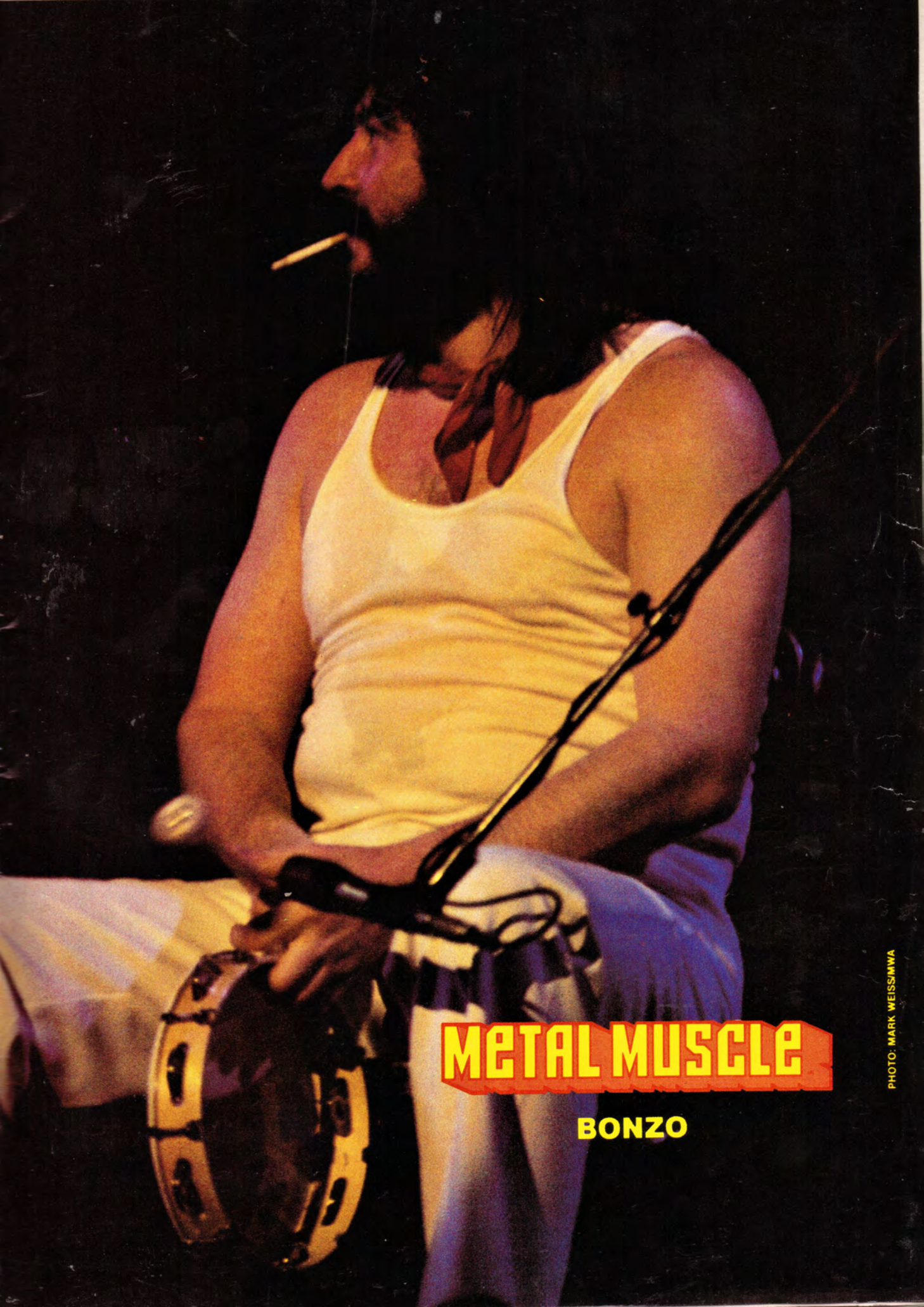
JIMMY PAGE



METAL MUSCLE

BONZO

PHOTO: MARK WEISS/MWA

THE HISTORIC "LIVE AID" REUNION

Hot Dog!

"This is one of those reunions ... you can't help wondering what's going to become of these relationships once Live Aid passes," said MTV VJ Mark Goodman immediately after the historic and miraculous resurrection of Led Zeppelin on July 13, 1985.

It's no surprise that spirits were so high for a Zeppelin reunion after the three surviving members regrouped for an awe-inspiring three-song set at the Live Aid benefit concert, Bob Geldof's brainchild of a charity event which gathered together over 60 of rock's hottest acts, raised over $40 million for famine victims in Ethiopia and was witnessed by an estimated 1.5 billion people the world over.

Zep fever had already been in full swing long before Robert Plant's announced solo slot on the Live Aid roster developed into a full-scale Zep reunion. That year, Robert was touring in support of *Shaken 'N' Stirred*, his third post-Zep album. Jimmy Page had been on tour with Paul Rodgers and the Firm. And 1985 was the year Stephen Davis' *Hammer of the Gods: The Led Zeppelin Saga* came out. (Plant and John Paul Jones vehemently slagged the book in the press, but the public ate it up. It seemed to confirm a lot of things that people assumed about life in Led Zeppelin, however exaggerated or ill-researched it might have been.)

Finally, The HoneyDrippers' *Volume One*, which reunited Plant and Page on vinyl for the first time since *In Through The Out Door*, helped to fan the fires of a Zep reunion rumor.

But while Page seemed to immerse himself in the Zep aura once he finally started playing again after Bonzo's death (he performed an instrumental "Stairway" during his segment at the ARMS benefit shows and incorporated the violin bow/echoplex routine from "Dazed and Confused" into a solo spot during his Firm shows), Plant clearly tried to divorce himself from the Zep aura. In interviews, he expressed annoyance at hearing fans shouting requests for Zep classics, especially "Stairway," during his solo shows. He seemed to resent questions about Zeppelin at all, preferring to talk only about his solo career. And although he didn't slag the Firm's debut album outright, he never complimented it and inferred that it relied too heavily on the past.

Which said something about these two men, Robert Plant and Jimmy Page. Robert seemed to look to the future and Jimmy seemed to dwell in the past. It was Page, afterall, who had compiled *Coda*, the post-Zep collection of unreleased studio Zeppelin tracks.

Earlier in 1985, Robert Plant was a guest on "Rockline," the live, syndicated radio show with an 800 number that allows rock fans to call in and grill their favorite stars on the air. During his pleasant one-hour visit, Robert made two unrelated comments that neither he nor the millions of dormant Zep fanatics the world over could possibly have realized were so fraught with destiny. He said he had recently listened to *Led Zeppelin II* for the first time in years and was surprised that he hadn't remembered just how good it was. He also said that he wanted to get more involved in the fight against famine in Ethiopia as his colleagues had with the Band Aid record and "We Are The World," and he had heard of a possible super concert that would take place simultaneously in England and America, and wanted very much to be a part of it if it came to pass.

Live Aid indeed came to pass. But talk of Plant's appearance flourishing into a Zep reunion was just another rumor in a day brimming with rumors (even the surviving Beatles were supposed to regroup, with Julian Lennon standing in for this father). The concert was televised live from Wembley Stadium in London and JFK Stadium in Philadelphia. Sadly, no albums or videocassettes of the event were ever released, so only those with the foresight to have taped Live Aid can now enjoy it years later, including possibly the only Led Zeppelin reunion concert in history.

"This *was* Led Zeppelin and they were going for it!"

Phil Collins, who had spent the morning playing at Wembley and flew a Concorde to Philadelphia, had just played drums for Eric Clapton's set and did two of his own songs accompanying himself on piano. He stood in front of a huge curtain addressing the throng. It was late in the afternoon of a blisteringly hot day. Collins shot a look back at the crew setting up before saying, "Thank you very much." He wiped his mouth. "I'd like to introduce some friends of mine to you ... Mr. Robert Plant ... Mr. Jimmy Page ... Mr. John Paul Jones ... Mr. Tony Thompson ... Mr. Paul Martinez ..."

The curtain pulled back, and Plant literally bounded out, while Page, arms outstretched, did an exaggerated bow. Jonesy, who let a couple of "bomps" rip while being introduced, already had his bass on.

The crew rushed to drag the piano offstage. "Good EVE-nin'," yelled Robert, grinning. Jimmy whispered something into his ear. "I said good EEEVE-nin'!" Plant repeated. He pointed to his head, saying "There'll be a short intermission while I get some monitors." Jimmy put on his axe, a sunburst Les Paul, and puffed on a butt. Someone plugged him in.

"One, two ... one ... two ... you havin' a good time?" Robert asked, his voice cracking with adrenalin high. The crowd screamed in answer. "WHAT?" he taunted, now seemingly satisfied with his monitor volume.

The first sounds from Jimmy's axe (overphlanged and not 100% in tune) were heard. A general agreement was reached through eye contact that all systems were go, Collins and Thompson began the drumming intro to "Rock 'n' Roll," and they're OFF!

"Oooh, s'been a long time since I rock 'n' rolled," howled Robert, his voice still cracking. Jimmy momentarily referee'd an argument between his guitar strap and a boom mic stand, but for all intents and purposes, this WAS Led Zeppelin and they were GOING FOR IT!

It's here that we got a good look at the three men. Robert was confident, healthy and happy, looking very trendy in a shiny blue shirt and purple paisley-print pants. Jimmy, cigarette butt hanging from the side of his mouth, looked characteristically fried, like a fish out of water. But, as they used to say about Keith Richards, "elegantly wasted." He had on a red striped shirt and flowing white scarf. His eyelids looked heavy, but he was very animated and happy. Jonesy ... well, Jonesy looked like he'd been lifting and playing racquetball. Very solid and healthy-looking, very '80s. His hair was shorter and he was all in white and he, like his former cohorts, was sporting an ear-to-ear grin.

Plant's voice continued to crack, but he gained strength as the song progressed. He also started pulling out of his old bag of rock moves and poses. The lunge, the shoulder shimmy. Ah, just like the old days!

Zep fanatics would notice the little things. Robert saying "Now do it!" before Jimmy's solo like he'd done so many times before through the years. Jimmy taking one last drag of his butt before chucking it, stomping on the button of his phase-shifter, and making his way front and center to deliver those famous licks with just a touch of rust. Robert bouncing, literally *bouncing*, as he comes back in with "Oooh, it's been quite a while ..." The little things.

It was clearly approaching dusk as the band members shook off a little sweat between songs. It was still hot, but a good spell of wind added to the aura. Page cut through the appreciative roar of the audience with a brash pluck on his low E string and then did a quick tune check (he was still not 100% "in," but this *was* Jimmy Page, after all).

The reincarnation of Led Zeppelin "Quite a day, yes?"

ALL PHOTOS BY MARK WEISS/MIWA

"Quite a day, yes?" asked Robert. "It's quite a day for everybody. And a very good day it is, too. (pause) Okay! (pause) Any requests?"

As the crowd went completely wild, Page cupped his hand to his ear as if listening for the replies. "Any requests?" Robert joked again.

Jimmy seemed loose as a goose, looking almost like he could just melt into the floor, as he broke in with some unrecognizable riffs which eventually became the hook to "Whole Lotta Love." The band needed a bit more rehearsal on this one, but SO WHAT? None of the three major transitions in the *Zep II* classic were perfectly performed, but then again, it wasn't Bonzo pounding on the kit. For Robert, Jimmy and Jonesy's part, all three remembered well the song they played for 11 years. Page, as burnt as he looked, pulled out all of those signature riffs during the stop/riff/stop/riff middle segment of the tune. Whomever's job it was to hit the delay (the repeating echo effect) for Plant's "Way down in-side ... " showstopper was thankfully on cue. (Robert playfully tapped his lower lip and rolled his eyes as if trying to decide exactly what it was that this woman needed way down inside!)

For the third and last selection, Jonesy took off his bass and got behind a keyboard to play his classically-influenced arrangement for "Stairway to Heaven." Jimmy pulled off his Les Paul and put on his trademark red, double-necked S.G., pick in mouth.

Hours before the show, Robert had talked to *Rolling Stone*. " 'Stairway to Heaven' isn't the only reason you go onstage together," he said. "Unfortunately, everybody missed the point with that song. 'Kashmir' was the song. It's much more ... not ethereal, not aesthetic, but *evocative*. Really, I have absolutely no idea why 'Stairway' is so popular. No idea at all. Maybe it's because of its abstraction. Depending on what day it is, I still interpret it a different way — and I wrote those lyrics."

But in his introduction, Robert was to sum up exactly what "Stairway" meant on this day. "That was kind of up-tempo," he said to the audience. "This is something that sort of takes the mood down a little bit and yet lifts everything up ... Maybe. Who knows?"

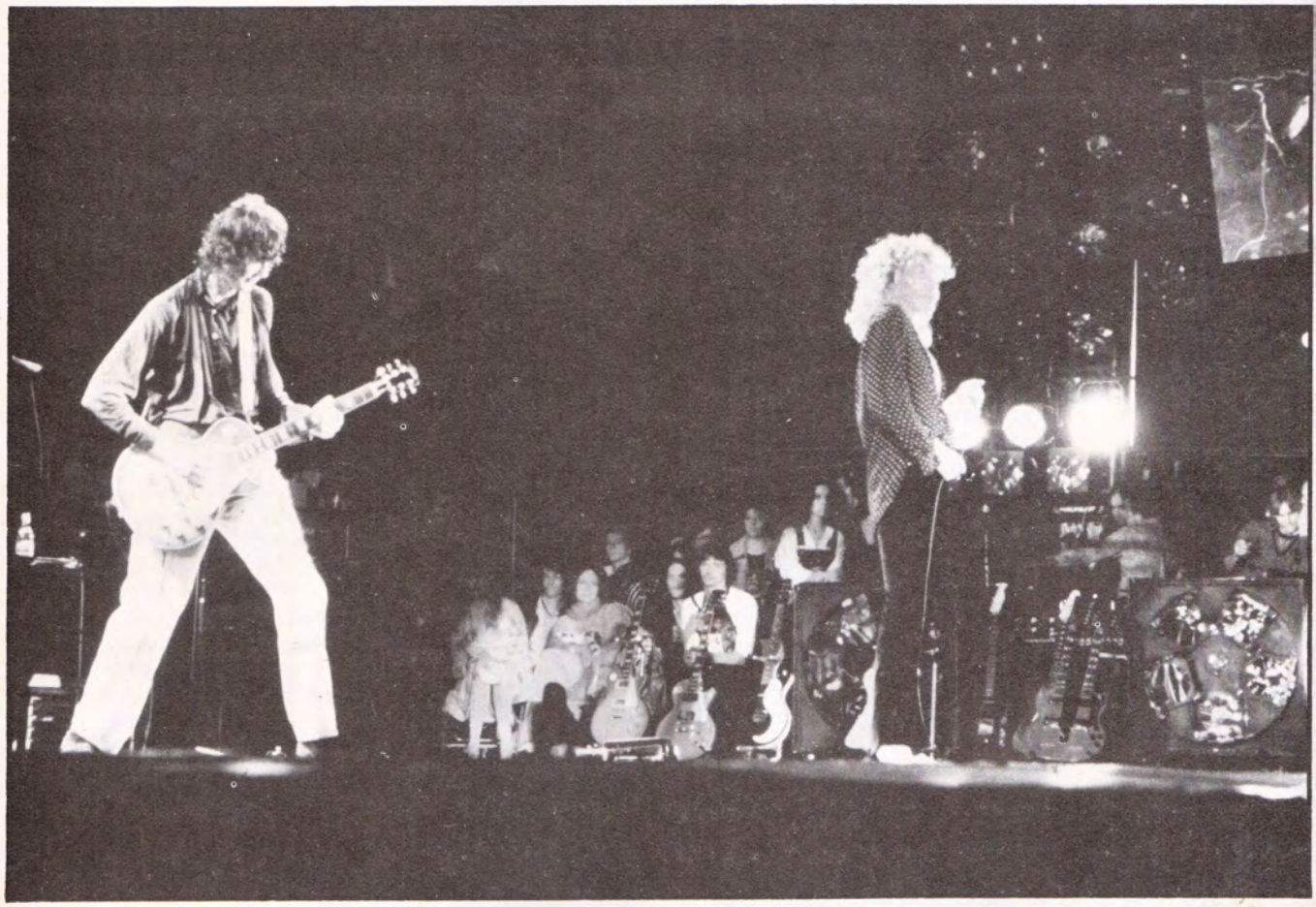
Page stole a last look at Jonesy before perfectly finger-picking the intro on the lower, six-string neck of his S.G., his eyes closed, as Plant stood, hands on hips, summoning those old feelings ... evoking those old spirits. His face had aged beautifully. He sang sweetly, "There's a lady who's sure, all that glitters is gold ..."

You could still feel the chills when you heard that last line "... and she's buy-ing a stairway ... to heaven ..." after the band performed the song soulfully and almost flawlessly. Jonesy let out just a hint of reverberated chord; Jimmy let his guitar ring eerily, and as Robert promised, we felt such simultaneous joy and sorrow. For we'd witnessed the reincarnation of Led Zeppelin.

But ... it was over.

It was now night. "Thank you," Plant said. "See you again." ■

ZEP GEAR



ROBERT PLANT

Shure mics, models S545, S57, S58.

JIMMY PAGE

Amps (all Marshall): four 1969 Super Lead tops, 100 watts; four 4x12 speaker cabinets.

Guitars (electric) : 1958 Les Paul Sunburst (+ various spare Les Pauls); double-neck 6/12-string Gibson; 1976 Stratocaster w/D-string modulator.

Acoustics: Martin D-18 guitar; mandolin (unmarked); Phil Everly model Gibson.

JOHN PAUL JONES

Amps: two 200-watt GMT tops; two Cerwin-Vega G-32 units.

Bass: 1974 Fender Precision; 4-string Alembic; 8-string Alembic.

Keyboards: Fender Rhodes 88; Hohner Clavinet D-6; Mellotron; Steinway Grand.

JOHN "BONZO" BONHAM

Drum kit: Ludwig single kit w/snare, two floor tomtoms, one double-headed hanging tom, bass drum, Paiste cymbals; Electro-Voice contact microphones.

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WHAT IS AND WHAT SHOULD NEVER BE

"There is no Led Zeppelin," John Paul Jones has said. But that can't stop concertgoers and record buyers from having "Zeppelin-esque" experiences. A look at the post-Zep period in the lives of the surviving members ... and beyond.

It was a tragedy — the death of John Bonham — that threw Jimmy Page into a period of near exile lasting three years. And it took a tragedy to bring him out of it.

The 1984 Ronnie Lane Benefit Show for Action Research into Multiple Sclerosis (ARMS) was many things. It was a sincere fundraiser for ARMS built around Lane, the ex-Faces bassist afflicted with the crippling disease. It was a gathering of the best British talent the '60s had to offer on one super bill. It was the first time ex-Yardbird guitarists Eric Clapton, Jeff Beck and Jimmy Page all played together on the stage. And it was the reintroduction of Jimmy Page into rock music society.

It was a long time comin'.

The late Ian Stewart, longtime Rolling Stones pianist, helped initiate and organize the historic ARMS shows. He had hated to see Jimmy Page waste his life sulking after Bonzo's death. After all, Stewart had witnessed first-hand the waste of human life Keith Richards had become in his darkest periods of drug dependency. Stewart was instrumental in dragging Page into the ARMS camp.

"There was a sort of Yardbirds reunion in London last summer," Stewart told *Rolling Stone* in 1983. "And apparently nobody asked Jimmy to play on it, and I think he was a bit p***ed off. So at this party, while I was discussing the Ronnie Lane benefit with Jeff (Beck), Jimmy came up and he said, 'Nobody ever asked me to play. Why can't I play on it?' So we said, 'Step this way.' "

The ARMS shows were mind-blowing. To hear "Have You Ever Loved a Woman," "Stairway to Heaven," "Layla" and "A Little Help From My Friends" by their original performers in one night was a longhair's fantasy come true. The last stop on the short American tour brought Jimmy Page back to Madison Square Garden for the first time since 1977. He was rusty, there's no doubt of it. And his set was erratic, un-slick, unprepared. But SO WHAT? This *was* Jimmy Page, after all. And with old friend and ex-Bad Company vocalist Paul Rodgers (who had been an artist on Led

PHOTO: BOB LEAFE

Paul Rodgers & Jimmy Page in The Firm

PHOTO: BOB LEAFE

Page joins Plant's solo tour gig in New Jersey, 1985

PHOTO: BOB LEAFE

Robert Plant's 1985 band, including guests Paul Schaefer and Jimmy Page (far right)

Zeppelin's Swan Song label), Page bravely threw himself back into the game.

Clapton, Beck and Page each got a segment on the show before the grand finale. For his segment, Jimmy performed a lot of instrumentals, including "Prelude" from the soundtrack of *Death Wish II* (one of two post-Zep projects he'd finished in his three-year absence). Even at the very last ARMS show, Jimmy would occasionally lose his place while performing the solo instrumental version of "Stairway to Heaven." It was almost sad in a way. Without Robert or Jonesy or Bonzo to help him cross that next bridge, he seemed unable to find it.

That night at the Garden, a small parade formed behind a group that marched with a huge banner which read: "Reunite Plant and Page." Although a Plant/Page reunion *would* eventually come to pass (and probably will happen again in the future), the rumors circulating that night in December of 1983 about Page continuing to work with Paul Rodgers seemed much more feasible.

But where was this parade a year before the ARMS shows, when *Coda*, the tenth Led Zeppelin album (and only posthumous one) came out? Surprisingly, this album has been generally ignored. You can even find it in the cutout bins to this day. *Coda* is definitely a Zep album — make no mistake about that. Compiled by Jimmy Page, it's comprised of all unreleased material (except for a stunning retake of "I Can't Quit You, Baby"). "We're Gonna Groove," which opens the album, finds Robert Plant with that eye-of-the-tiger animal confidence his voice had in his hungry years. Obviously from the early days, the song can be heard on *Zep II*-era bootlegs.

On "Darlene," Plant's voice has that mellowed sweetness he possessed on *In Through The Out Door* (during which it was recorded). But don't let that sweetness fool you ... just check these suggestive lyrics: *"When I see you on the street, with your tight dress on, what you got it sure is sweet, I wanna get me some."*

The retake of "Can't Quit You" happened during a soundcheck. Through all of the miles of obscure Zeppelin tape that Jimmy Page has compiled, this one particular version of a song seemed to fall through all of the filters in Jimmy's mind — through all of those years — to make it to this eight-cut collection. And why? 'Coz it's killer. So very sparse. Absolutely no studio trickery. Just a band in heat.

The record's big surprise is "Bonzo's Montreaux," an instrumental drum track. Pretty mean stuff. It had been known for years that Page recorded Bonzo doing an all-drum track, but no one ever thought it would make it to vinyl. There are probably a lot more surprises up Jimmy's sleeves. Maybe someday he'll put out that live compilation he always spoke of so wistfully.

In 1985, the rumors of Page working with Paul Rodgers in a band became a reality. The Firm's two-album, two-tour career was a happy experience for young Zep fanatics who never got to see Page on the concert stage. The Firm's albums are layered with Jimmy Page overdubs, and their shows got him back out on the road.

Page reprised one classic moment from his Zep shows during the Firm tours: the echoplex/violin bow routine. Shades of "Dazed and Confused." Jimmy also sat down for some solo acoustic work. Seeing a Firm show was a definite Zeppelin-esque experience, much more so than seeing a Robert Plant show.

During this period, Page became more active all around. He'd turn up at gigs. He jammed with the Beach Boys at their Fourth of July show in Philadelphia in 1985. He joined Robert Plant at his Meadowlands, New Jersey show shortly after the Live Aid show.

Plant's re-emergence after Led Zep broke up didn't take as long. He played it real slow and easy, not really planning to take the world by storm as a solo musician. It was all he could do just to get into playing again.

Robert's return to the music world resembled, in a way, his early days. He slid back in by playing small venues in a low-profile band that featured his boyhood friend Robbie Blunt on guitar. The band, calling themselves the HoneyDrippers, played R&B standards.

Plant said that he was actually afraid to start writing music again after Led Zeppelin was dissolved; he didn't think he could work with anyone but Jimmy. But once Blunt got bored playing somebody else's old songs, he approached Plant with the idea of collaborating on new material. When Robert finally put pen to paper, there was a cathartic flow of inspiration.

PHOTO: BOB LEAFE

John Bonham with Zep, 1977

PHOTO: BOB LEAFE

Bonzo's son Jason Bonham with Virginia Wolf, 1986

PHOTO: BOB LEAFE

Plant & Page jamming again shortly after "Live Aid" reunion

PHOTO: BOB LEAFE

Rock's Guitar Gods Trinity at the A.R.M.S. Benefit: Page, Clapton, Beck

Robert Plant '88

Seeing Robert Plant in concert in the mid-'80s, though a disappointment for Zep fanatics hoping to recapture past glories, nonetheless is witnessing an old pro in action. He's matured, and his approach is less crass, more elegant. He still has his trademark long hair, but now it's styled. He is in good physical shape, but keeps his shirt buttoned up. He sings with restraint, rationing out his vocal effects like the rare treasures they are. Plant couldn't very well scream at the top of his lungs all night long any more like he did when he was 20, but his vocal prowess remains a challenge and a match for any 20 year old belter in rock today.

It was while touring for *Shaken 'N' Stirred*, his third solo album, that Plant was asked to play the Live Aid benefit concert in 1985. The subsequent reunion of the surviving members of Led Zeppelin at that show still fills the hearts of Zep fanatics with hopes for an album or tour.

As always, John Paul Jones kept a low profile before and after Live Aid put him back in the limelight. He threw himself into behind-the-scenes work, doing recording for soundtracks. The bassist/keyboardist did turn up in a "supergroup" of sorts, playing in a band with Paul McCartney for a brief stint along with Pink Floyd guitarist David Gilmour and Paul's old friend Ringo Starr, on the *Give My Regards to Broad Street* soundtrack. More recently, Jonesy produced *Children*, the latest LP by Mission U.K.

As for the future of Led Zeppelin, don't expect a Page, Plant & Jones tour next week. But hope is not a wasted emotion. There *is* good news ahead: Regarding his oft-spoken promise never to perform Led Zeppelin songs in his solo shows, Robert Plant now says, "It's time to eat some of my words." Plant is adding some Zep tunes to his show as he tours in support of his fourth solo album, *Now and Zen*. (ALRIGHT!) In fact, Robert did "The Lemon Song," "Trampled Underfoot" and "Rock and Roll" at a pre-tour club date in England. Additionally, old friend Jimmy Page plays guitar on the first single from *Now and Zen*, "Heaven Knows."

Page himself won't be letting another three years go by before he starts to work again since the Firm split up. The guitar great signed a contract with Geffen Records earlier this year, and a solo album has just been released. A tour will definitely follow. An executive at Geffen said that he found Page to be "really together, clear-headed, (with) a very good idea of what he wanted to do."

Another Zep-ish twist on things finds Jason Bonham, Bonzo's boy, playing drums on Page's album. He's also slated to play for Jimmy on the tour. (Young Bonzo's band, Virginia Wolf, often opened for the Firm during their 1986 tour of America.)

Who can predict what could be in store for Zeppelin fanatics? With a little luck, the words of the song may yet prove true: "Your time is gonna come." ■

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KISS OFF!

An offstage interview with Eric Carr of KISS

Q Is there any difference between you live and in-studio set-ups?

A My live set-up is usually alot bigger in the number of both drums and cymbals... alot bigger! The cymbal sizes, however, are the same. I use only Paiste cymbals... in particular the 18" China, 22" Ride, 16" Crash, 15" Hi-Hats and 14" Hi-Hats... all from their new 3000 Series.

Q What did you originally look for in selecting your cymbals?

A I've used Paiste cymbals for years! I like them because they really cut through the music we play. I can hit them as hard as I want and they always respond.

Q Where is your tour going from here?

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